The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 26, 1919 PRICE TEN CENTS

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THE NATIONAL THEATRICAL WEEKLY

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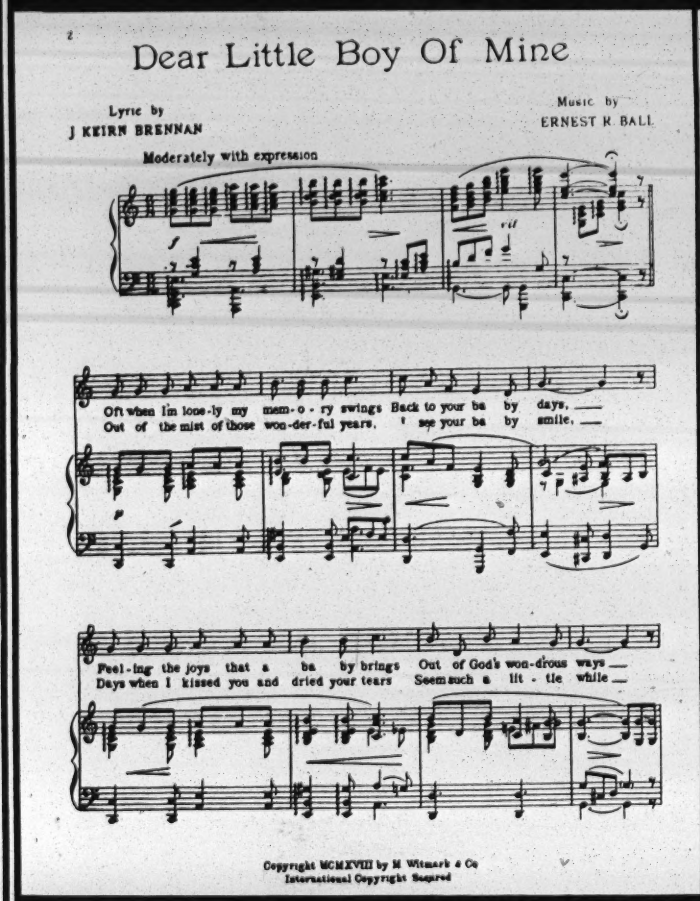

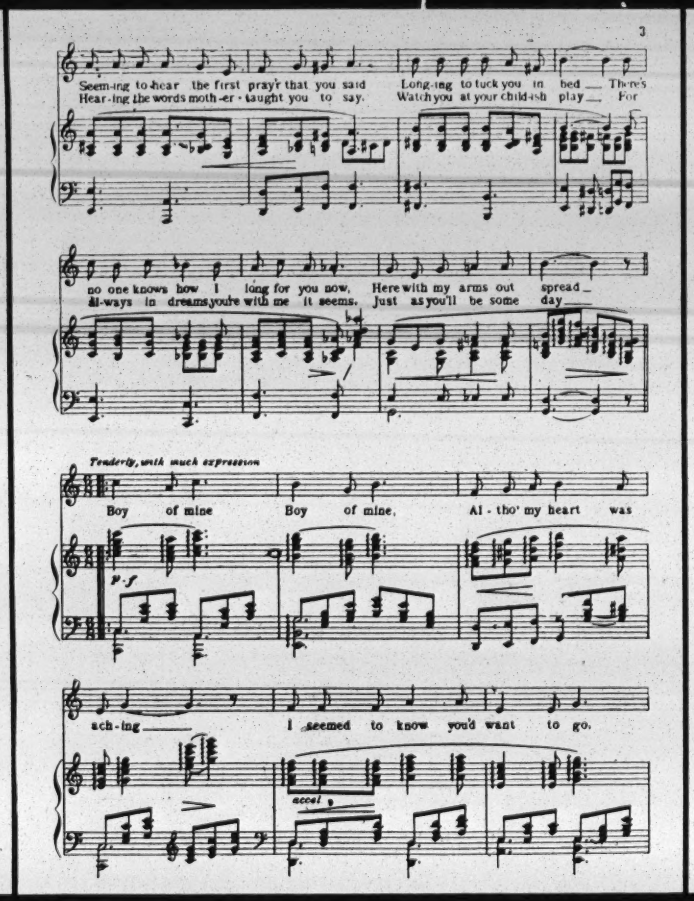

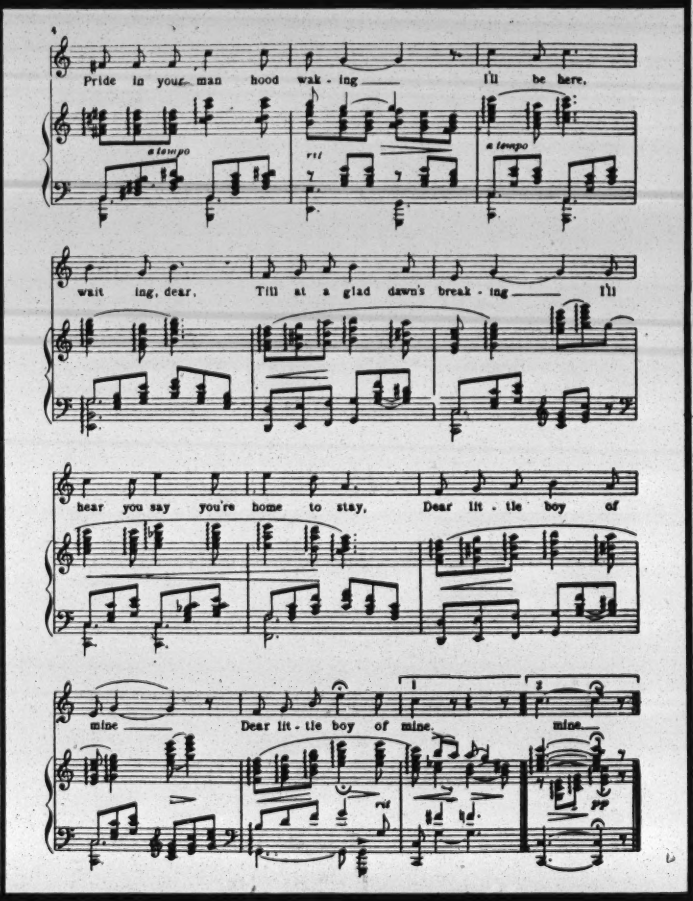

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The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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PANTAGES BEGINS INVASION OF THE EAST

MILES, ALLY, GETS 10 HOUSES

Acting in conjunction with C. H. Miles, of Detroit and Cleveland, Alexander Pantages, who has, heretofore, confined his activities to territory west of Chicago, last week began an invasion of the East that is looked upon by many as a retaliatory measure directly, chiefly, against the Loew Circuit. Miles arrived in New York Friday and, after registering at the Hotel Astor, announced that he had completed a deal whereby he had gained control of ten theatres in Canada, situated between Detroit and Montreal. With the two houses he already operates in both Detroit and Cleveland, he now has fourteen houses.

Shortly afterward it was reported that Pantages will soon announce the acquisition of a house in New York and another one in Brooklyn. Efforts to learn their whereabouts were unavailing, but rumors that the Capitol Theatre, at Broadway and Fiftieth Street, might be one, and the new Strand Theatre, now being erected in Brooklyn by Max Spiegel, the other, were heard the early part of this week. It was also reported that Miles, acting for Pantages, had formed an affiliation with the Amalgamated Booking Agency, controlled by B. S. Moss, the details to be arranged at a conference between Miles and Moss representatives the latter part of the week.

The string of Canadian houses taken over by Miles were formerly known as the A. J. Small circuit. All of the theatres have, heretofore, played legitimate attractions, running all the way from those of the popular priced variety to shows of the two dollar sort, with a preponderance of the latter. The theatres, for the better part, are first class houses in every particular. It will be some little time, however, before vaudeville can be played in these houses, inasmuch as it will be necessary to alter each one considerably both back and in front of the curtain. In some instances the capacity will be slightly increased, while in others the seating arrangements will be enlarged to a considerable extent.

The Small theatres are located in the following cities: Montreal, Hamilton, Toronto, Ottawa, St. Thomas, Kingston, London, Peterboro and St. Catherine. These, when ready for vaudeville bookings, which is estimated to be anywhere from three to six weeks, will receive bills from the Pantages New York office. Miles' two houses in Cleveland and the one in Detroit, that have until recently been getting their attractions from the Loew office, will also swing over to Pantages in a week or so.

Mr. Miles also announced that he would build new theatres in Montreal and Toronto, plans already having been completed whereby he will break ground in Toronto for a 3,200 seat house, immediately. This will occupy the site of the present Grand Theatre, the small house in Toronto.

The Montreal house will be erected on a plot adjacent to the Princess, the loca-

(Continued on page 6)

TYLER AFTER DALY'S

George Tyler is trying to lease Daly's Theatre at Broadway, near Thirtieth street. If he is successful, it probably means that Klaw and Erlanger will be associated with him in running the house.

The plots on which the theatre and the dressing rooms in the rear stand are owned by separate estates. These are the Schieffelin and Jones estates. Both premises were formerly leased by the Jones estate. The lease expired two years ago.

To be successful Tyler will have to negotiate separate leases for both premises. Thus far, this has proved an obstacle to others who have negotiated for the premises during the last two years. These include Margaret Anglin, John Pike and Max Spiegel. A scenic studio occupies part of the premises in the rear used for dressing rooms.

Before the Jones lease expired two two years ago various individuals tried to run the house successfully but failed. These include Walter Sanford, Ben Levine, Ben Kahn and Jerome Rosenberg.

Tyler is reported to be willing to spend $50,000 or $60,000 in fixing up the house if he can obtain a lease which would include the premises in the rear formerly used for dressing room purposes.

LONDON LIKES WOODS' SHOW

LONDON, Eng., Feb. 21.—"Uncle Sam," the A. H. Woods American play produced at the Haymarket Theatre on February 12, is the biggest kind of a success. All London is talking about the play and it bids fair to continue here as long as it has in New York under the title of "Friendly Enemies."

Frederick Harrison and J. L. Sacks, Ltd., are the producers here and the company number some prominent actors, chief among whom is Dick Bernard, whose brother, Sam, is in the original New York company. The cast in full: Walter Stuart, Charles Hampden, Marie Pfeiffer, Louise Closser Hale, June Block, Miss Pam Browning, Karl Pfeiffer, Howard Lang, Henry Block, Dick Bernard, William Pfeiffer, O. Holland and Nora Vivien Vivien.

IRWIN SHOW SETS OPENING

May Irwin is scheduled to open in Poughkeepsie March 17 in the new musical play, entitled "Raising the Aunty," which has been written for her by Glen McDonough, Joe Young, Sammy Lewis and Ted Snyder.

The following principals will support Miss Irwin: Ed. Warren and Dill Templeton, Val and Ernie Stanton, Lois Josephine, George Bancroft, Helen Eley, Harriet Ross, Arline Hackett, Stanley Jessup, Leo Hennings.

The latter left the cast of "Good Mornin, Judge" when that show played in Washington previous to opening here. Kurt Eisfeldt will manage the show, and George Barnum is staging it.

POSTPONE SAN ANTONIO CARNIVAL

SAN ANTONIO, Texas, Feb. 24.—The carnival which was to have been held here in the Spring, starting April 19th, has been postponed until 1920 because of after war conditions and lack of time to prepare a satisfactory program. The C. A. Wortham Shows had made arrangements with the San Antonio Fiesta Association to aid in the carnival, but the engagement had to be cancelled.

BUSINESS IN THE SOUTH TURNS POOR

MANAGERS CLOSING SHOWS

Reports from the South indicate that shows playing one-night stand houses throughout that region of the country are doing bad business. This was evidenced last week when Gus Hill sent closing notices to two of his shows now playing in various parts of the South.

Two of the Hill shows scheduled to close are "The Captain and the Kid," which will stop February 28 at Anderson, Ind., and a company of "Odds and Ends," which will close March 8 at Memphis, Tenn. The Southern tour of these shows has caused Hill to suffer a loss of many thousands of dollars despite the good business they did earlier in the season.

The bad conditions are due to the large number of shows playing the one-night stand houses. Towns that formerly used to get one show a week are now getting a different one almost every night, with the result that the patrons have become tired of going to the theatre.

Another element that seems to be militating against show conditions in the South is the half-time working period that prevails in the industrial plants since the signing of the armistice. Thousands of workers throughout the South are not earning as much money now as they did at the beginning of the theatrical season, with the result that they have curtailed their visits to the theatre.

Coutts and Tennis, who, besides having their own shows book a number of shows of other producers, have been avoiding the South, especially Florida, for the last month. They took "When Dreams Come True" from its Southern route last week and are now arranging a Northern booking route for the show.

Levy and Plohn are closing their Southern "Watch Your Step" company next Saturday night. And other managers who have the roads rights to successful shows are being forced to close by reason of bad business throughout the South.

KLAW'S NAME OMITTED

ATLANTA, Ga., Feb. 24.—The 1918 Edition of "Hitchy Koo," which appeared here at the Atlanta Theatre, was billed as being presented by Erlanger, Dillingham and Ziegfield. The billing is conspicuous at this time by reason of the absence of the name of Klaw in front of Erlanger, following the rumors in New York that the old theatrical firm of Klaw and Erlanger has split and the respective members are about to go their separate ways.

VAUDE INQUIRY RESUMES MAR. 11

The Federal Trade Commission's inuiry into the vaudeville situation wilql be resumed in this city on March 11. It is possible, however, that a new place to hold the hearings will be selected and be announced later.

RUMSEY GETS BIG JUDGMENT

John W. Rumsey, as assignee of the Biltmore Theatre Corporation, obtained a judgment last week for $6,284 against the Gersten-Cramer Amusement Company, Inc.

The Biltmore Theatre Corporation leased the Lexington Theatre from the Gersten-Cramer Company in January, 1916, for a term of four and one-half years at a rental of $24,000 a year. The rental was to be paid in weekly installments and the lessee deposited $12,500 in cash to secure the payments. A clause in the lease provided that, should the tenant fail to pay one week's rent, the amount was to be deducted from the security and the balance was to be retained by the landlord as a penalty.

At the trial of the suit before Justice Erlanger and a jury in the Supreme Court last week, it was testified that the Biltmore Company failed to pay its rent shortly after it took possession of the Lexington. The Gersten-Cramer Company cancelled the lease and refused to return the amount deposited as security minus the unpaid rent. Judge Erlanger directed the jury to bring in a verdict for the plaintiff. Ernst, Fox and Cane were the plaintiff's attorneys. Kelly and Hewitt appeared for the defendant.

HILL TO HAVE MILITARY SHOW

Gus Hill is organizing a big military show for next season. It is his intention to have only actors who have been on the fighting line. It will be a review of vaudeville specialties, minstrel and musical acts. There will be no women in the show. He will carry musicians, have a street parade and will also have a band wagon with the show.

Hill claims that this show will be one of the biggest undertakings, and will be one of the largest shows on the road next season.

SUES FOR LOSS OF BAGGAGE

WASHINGTON, Feb. 21.—A suit for $2,500 for alleged loss of baggage on April 30, 1917, was started by Hope L. Bragg, an actress, against the Southern Railway Company this week in the District Supreme Court. She claims that several of her trunks, containing costumes and other articles of great value, and checked from Rock Hill, S. C., to New York, were lost and that the railway company has ignored her demands that they pay for the loss. The attorneys for the plaintiff are George W. Offutt and Charles W. Imlay.

"RIDDLE: WOMAN" TO LEAVE

"The Riddle Woman" is leaving the Fulton Theatre March 15 and is scheduled to open at the Woods Theatre, Chicago, March 17.

"Please Get Married" will leave the Little Theatre, where it is now playing, and move into the Fulton, opening at the latter on St. Patrick's Day.

LAUDER HAS $3,789 DAY

WHEELING, W. Va., Feb. 24.—Harry Lauder broke all records in point of receipts Thursday when he played to $3,789 matinee and night. Many were turned away at each performance. The Elks minstrels followed for three performances to three turn away audiences. It was the biggest week in the history of the Court Theatre.

PREPARE SHOWS FOR BROADWAY SUMMER RUNS

SEVERAL BEING MADE READY

Producers of musical shows have begun to make plans for Summer runs in New York and look forward to the biggest Summer amusement business Broadway has ever known.

They base their opinion on the fact that the city will hold the largest number of strangers ever here in hot weather, due to the homecoming of soldiers.

One of the first shows being groomed for a New York Summer run is "Hello, Alexander," in which McIntyre and Heath are being starred by the Shuberts. It is now playing an extended engagement at the Majestic Theatre, Boston.

This show was received with little favor at its try-out, but it is being revised and, with the two famous fun-makers above named as its central figures will, no doubt, be going well by the time it reaches Broadway.

Among those assisting in this show are Johnny Burke, Mary Haynes, Lou Clayton, Sam White, Eva Puck, Jose Coffman, Jack Squires, Carl McCullough, Dan Quinlan, Vivian Holt, Lillian Rosedale, Ethel Hadden, Adele Ardley, Mealy and Montrose, the Old Homestead Quartette and a large chorus.

Another show destined for Broadway the coming Summer is "Take It From Me," also at present in Boston, where it is drawing capacity business at the Sam S. Shubert Theatre. This is another show which got off to a doubtful start, but has since been knocking at the door of New York for admittance. It is the work of Will B. Johnstone, who wrote the book, and Will R. Anderson, who composed the music.

This company includes Vera Michelena, Helen Raftery, Alice Hills, Georgia Mannatt, Dorothy Betts, Jack McGowan, Douglas Leavitt, Harry Burnham, William Balfour and Fred Hillebrand.

"Tumble Inn," which was recently launched by Arthur Hammerstein, is a musical version of the Rinehart-Hapwood farce "Seven Days," Rudolph Friml being responsible for the score. Like the two preceding shows, "Tumble Inn" required the usual "whipping into shape" given most shows, but is now said to be up to the Broadway mark and is expected on the Great White Way shortly.

Charles Ruggles and Peggy O'Neill have the leading comedy roles, and others prominent in the cast are Edna Hibbard, Olga Mishka, Zelda Sears, William Halligan and Fred Heider.

"Yesterday," a show coming out under the Shubert banner, is the work of Glen Macdonough and Reginald De Koven. Rehearsals are now under way, and its opening will soon occur.

Selwyn and company are having a musical version made of "Seven Chances," the farce, which, with Frank Craven in the leading comedy role, had such a successful career under David Belasco's direction. This will probably be a late Spring production.

The Society of American Singers is doing so well with its light musical productions at the Park that it will probably continue right through the Summer season. In view of this, the Shuberts, who usually have a season of revivals of the popular light operas of days gone by, will, perhaps, not compete, but will confine themselves to their forthcoming productions.

Among the musical shows now running in New York, which have a chance to remain during the heated term are: "The Royal Vagabond," at the Cohan and Harris; "Listen Lester," at the Knickerbocker; "The Velvet Lady," at the New Amsterdam; "Somebody's Sweetheart," at the Central, and "Some Time," at the Casino.

TWO SHELDON PLAYS OPENING

When King Baggot opens in "The Violation," the three-act drama by Harry S. Sheldon, which Harry Hunter is presenting for the first time March 6 at Columbus, Ohio, he will be supported by the following players: Vera Finlay, Margot Williams, John Lester, Frank G. Mills, Leonard Doyle, John J. White, Burr Caruth, Roy Cochran, Sadie Cochran and Frances Victory.

Following the Columbus date "The Violation" will play a week's engagement in Cincinnati beginning March 9. S. T. King has been appointed business manager of the show.

"It Happens to Everybody," another play written by Sheldon, which is rapidly being whipped into shape by Ira Hards, will open at the Academy in Baltimore on March 3.

The cast of "It Happens to Everybody" is headed by George Probert and Florence Martin. Others appearing in the piece are Frank Joyner, Dorothy Hammack, Alfred Dayton, George B. Miler, Frank McCoy, Dorothy Allen, Edward Fielding, Camila Crume and Nila Mack.

William Muenster, for twenty years manager for J. K. Hackett, heads the corporation that is producing the show.

"HOBOHEMIA" MAKING MONEY

Despite the unfavorable notices which "Hobohemia" received following its opening at the Greenwich Village Theatre three weeks ago, the management has earned a profit of $2,000 weekly for the last two weeks. The receipts have averaged $4,200.

This is due to the help of the ticket brokers, whose aid was enlisted several days after the show opened. The brokers agreed to take from four to ten tickets for each performance, selling them at box office prices and receiving an amount equal to the war tax as their bit on each ticket. The brokers are also allowed full credit on all unsold tickets. And, since the arrangement relieves the brokers from any loss on the transaction and does not entail any outlay of cash in advance, they have been pushing the sale of tickets with considerable success.

Bernard Gallant, business manager of the Greenwich, stated last week that Broadway stars would be engaged for the theatre's productions next season.

CARUSO SETS $10 TOP

A ten-dollar top price has been fixed by the Metropolitan Opera House management for the gala performance next Saturday night at which Caruso will celebrate the twenty-fifth year of his operatic career and appear in several of his famous opera roles, assisted by all the available leading artists of the Metropolitan.

The proceeds of the performance, which it is expected will total at least $15,000, will go to the benefit of the Opera Emergency Fund.

In former years, the proceeds from the gala performance each year, sometimes totaling $20,000, went to the managing director. But General Manager Giulio Gatti-Casazza eliminated that practice when he took charge six years ago, and has been turning the money over to the Emergency Fund since that time.

MAY START OVER AGAIN

The Authors' and Actors' Theatrical League activities, which have lain dormant since they closed their program at the Fulton Theatre months ago, may be revived again shortly. At the present time Mrs. Thomas A. Wise, who was an active principal in the organization, is reading plays in an effort to find several suitable for production. It was rumored that the Authors' and Actors' organization may rent the Punch and Judy Theatre from Stuart Walker for a series of matinees as soon as they choose the plays for presentation.

CLOSE "FAIR AND WARMER"

After playing the show on the road for the last few months the Selwyns closed "Fair and Warmer" at Johnstown, Pa., last week. The company having disbanded, the owners sent the show to the storehouse.

WHO OWNS THE "KISS BURGLAR" UP TO COURT

WELCH AND SHUBERTS CLAIM IT

"Who owns the 'Kiss Burglar'?" might well be the name of a puzzle, judging by the tangle into which its affairs wound themselves last week when the Kiss Burglar Corporation started an action in the Third District Municipal Court for $1,000 against Coutts and Tennis.

The action is designed, it was said, to determine who controls the Kiss Burglar Corporation—Jack Welch or the Shuberts. Levy, Hamburger and Pelikan are the attorneys for the plaintiff. O'Brien, Malevinsky and Driscoll appear for the defendants. But, last week, when the case came on for trial before a jury, William Klein, the Shubert attorney, came into court with an affidavit in support of a motion to adjourn the case, which was put over.

In the affidavit, Klein swears he is the attorney for the Kiss Burglar Corporation. He says that, originally, William C. Orr was president and principal stockholder of the corporation, and Jack Welch either vice-president or treasurer. Welch, it states, held one share of stock.

Then, according to Klein, "the Kiss Burglar Corporation being in need of money, borrowed from the Shubert Theatrical Company $10,000, and transferred to it all of the stock of the corporation, including one share, which was presumably in the name of Jack Welch and which had been endorsed in blank."

The affidavit then recites that the company did not pay the note when it became due, so the stock was sold and bought in by the interests Klein represents. But the fact remains, that Coutts and Tennis are at the present time presenting successfully throughout the United States one company of "The Kiss Burglar," the rights to which they obtained last June from the Kiss Burglar Corporation and the authors, Glen McDonough and Raymond Hubbell.

Under the terms of the contract for the rights of the show, Coutts and Tennis pay the authors six per cent of the weekly gross and an additional two per cent goes to the corporation. However, Coutts and Tennis are withholding an accumulated sum in royalties said to be over $1,000, regarding the turning over of which they are in doubt owing to the claims of the Shuberts and Jack Welch to ownership of the corporation.

Another element that is adding to the rift in the lute is the judgments filed against the Kiss Burglar Corporation, one for $1,274 in favor of the H. C. Miner Lithographing Company having been docketed last week.

It was said that no matter who ultimately establishes his right to the Kiss Burglar Corporation and succeeds in having the sums in royalties now held by Coutts and Tennis turned over to the corporation, will have to pay the money out to those who have filed judgments.

The Shuberts are also presenting a company in "The Kiss Burglar."

NAME NEW CROTHERS PLAY

Rachel Crothers' newest three-act comedy which the Shuberts are producing, is called "27 East," and is scheduled to open in Washington March 20. The play was put into rehearsal last week with the following players definitely chosen: Henry Hull, Lucia Moore, Alison Skipworth and Constance Binney.

ADA MEADE A. E. A. COUNCILMAN

Ada Meade was elected a member of the Council of the Actors' Equity Association at a meeting of the executive board of the organization, held last Friday. Miss Meade succeeds to the Council seat formerly held by Mrs. Whiffen.

MINSTRELS BURIED TOGETHER

WALTHAM, Mass., Feb. 22.—Harry Prince and Arthur Hays Fulton, two minstrels who were travelling with the Gene Laighton Minstrel Review, and who died in Waltham, were buried beside each other in the Mt. Feake Cemetery here yesterday. A search had failed to reveal the whereabouts of any of Prince's relatives, and funds for his burial were raised by a subscription managed by Charles T. Earle, formerly in vaudeville. A brother of Fulton provided the expenses for his funeral.

Rev. Frank G. Potter, pastor of the Immanuel Methodist Church, officiated at the funeral. Several people connected with the profession were present, including members of the I. A. T. S. E. and M. P. O., George R. Hager of the Waltham Theatre, J. F. Henlein, manager, and W. H. Arnold, assistant manager, of the Central Square Theatre, performers appearing at the Waldorf, Edward Harrington and Charles T. Earle.

The pall bearers, all members of International Alliance of Theatrical Stage Employees and Moving Picture Operators, Local 505, were James Tully, Patrick Doherty, W. Blakesley and Louis Carrol, for Fred Fulton, and Frank Campbell, James Murren, Herbert Pyne and William Norton, for Harry Prince.

ANNA HELD, JR., DESERTS VAUDE

Anna Held, Jr., who opened last week in a musical play by Clara Fair called "Hello, People," which is at present playing one-night stands in New England, is being supported by the following principals: Emmett Gilfoil, The Four Avallos, Anna Sievers, George Hinkel, Helen Primrose, Joe Daniels, Moyer Sisters, Captain George Auger, Louise May. The production is owned by Joe Shea.

Miss Held was scheduled to appear in vaudeville under the management of Evangeline Weed, the latter having obtained an option on her services from Shea. But, after extending the two-week option to six weeks, it was found that the vaudeville vehicle chosen for Miss Held's use was too pretentious to permit Miss Held to begin working on it in the time contemplated by all the parties to the option.

STATE GUARDS GIVING SHOWS

ROCHESTER, N. Y., Feb. 24.—The local unit of the New York Guard is going to put on a big show and bazaar at the State Armory here shortly. Sidney Wire, who represents the First World's Congress of Dare Devils, is now in town and negotiations are under way. Wire has already closed contracts to put on similar shows in Schenectady, where a carnival will be held on Feb. 28, Syracuse and Albany. Dare-Devil Schreyer is to be featured in all shows.

WEST WILL GIVE PLAY ABROAD

Roland West, producer and co-author of "The Unknown Purple," announced last week that when that play is presented in London, England, it will be under the direction of him, in conjunction with a prominent actor-manager.

STONE AND PILLARD

George Stone and Etta Pillard, whose picture appears on the front cover of this issue of the CLIPPER, are closing a fourteen-year contract with the firm of Hurtig & Seamon. They are this week at the Columbia Theatre, New York.

Stone and Pillard are the biggest box office attraction playing the burlesque circuits to-day, a position they have held for a number of years. They hold many records throughout the circuit and are credited with being the fastest team in this branch of theatricals.

Stone and Pillard have been made many offers in the last few years by Flo Ziegfeld, Jr., the Shuberts, Max Hart, H. B. Marinelli, Richard Pitrot, Chamberlain Brown and other American and European managers and agents, but were compelled to decline them all on account of being under contract to Hurtig & Seamon. As this contract expires at the end of the present season it is possible that they will be seen in a big revue or Broadway production next year.

A. E. A. OPPOSES PERFORMANCES ON SUNDAY

HOLDS MEETING IN CHICAGO

The Actors' Equity Association placed itself definitely on record as being opposed to Sunday performances as a general principle, at a special meeting held in Chicago last week for the purpose of considering this and other so-called abuses that the legitimate actor is claimed to be subject to at the present time. In addition to its general stand on the Sunday show question, the A. E. A. also declared that actors who are forced to appear in cities other than Chicago, San Francisco, etc., where Sunday shows have been the rule for years, should receive extra compensation for the added performance.

This is looked upon as a preliminary move toward making the managers pay members of the organization for Sunday performances in Washington and several other cities that have added the Sunday performance during the last two years. Providing that the extra compensation is forthcoming, the A. E. A. still maintains its attitude of opposition to such performances.

Just what steps the A. E. A. intends to take, if any, toward securing payment for the extra Sunday show in Washington, was not disclosed. The New York office of the A. E. A. was also disinclined to discuss the matter. There is little doubt however that there will be something doing very shortly with respect to the Washington situation, the A. E. A. having been studying the matter for several weeks past.

In Chicago, A. E. A. members work under a special nine-performance contract, providing for seven night shows and two matinees. Other cities like Cincinnati, Milwaukee, etc., where the Sunday show was in existence before the Actors' Equity came into being, are played under a similar special form of contract.

In the event that the authorities in Philadelphia, for example, should allow the theatres to operate on Sunday, A. E. A. members would demand that they be paid for the extra show. The same goes for any other city allowing the privilege in future. The A. E. A. now has a membership which embraces about three-quarters of the legitimate acting profession, and in case it became necessary to force matters, is well equipped to do so.

The Chicago meeting was attended by upward of one hundred members, speeches being made by Edwin Mordaunt, who presided; George Arliss, Guy Bates Post and others. Among the abuses discussed during the course of the meeting was that of contract breaking, which, according to report, has become quite a managerial pastime in Chicago and certain cities throughout the middle west this season.

The main trouble seems to lie with the smaller type of managers operating road companies. It is understood that the A. E. A. has already outlined a plan whereby this unreliable element in show business will be brought up with a round turn. While the A. E. A. will give special attention to the manager who breaks his contract, the actor who signs an agreement and deliberately breaks it will likewise lay himself open to the application of severe disciplinary measures.

There will be other meetings in Chicago during the next few weeks and an endeavor will be made by the A. E. A. to clean things up generally in the middle west territory.

NEW PRODUCING CO. FORMED

The Equity Producing Company has been formed for the purpose of touring road shows. F. H. Livingstone is the general manager of the new concern, the first venture of which will be "Playthings," now scheduled to open about the middle of March and tour the New England States and Canada.

PANTAGES OPENS NEW HOUSE

CHICAGO, Feb. 24.—The new People's Theatre, Alex Pantages' house, was opened today. The house, which was erected at a cost of $300,000, is one of the most beautiful theatres in Chicago, and has a seating capacity of 2,415.

The house staff is Jimmy O'Neill, manager; Darby Kelly, assistant manager; Billy Meyers, stage manager; Billy Mayer, orchestra director, and Harry Carr, treasurer.

The opening program was: The Ruby Tobio Troupe, Peck and McIntyre, Three Andre Girls, Wood, Young and Phillips, Walter Garden Revue, Klass and Termine, Empire Comedy Four and Guy Wheelock's Stampede.

One show a night is the policy with admission, ranging from twenty-five to seventy-five cents. The entire house was sold out for the opening performance today.

The Empress Theatre, which for some time has been run in opposition to the Western Vaudeville Managers' Association, will revert its bookings to that circuit in the near future. This is due, no doubt, to the opening of the new house.

CLAIM GOODWIN ESTATE

Edna Goodrich, fourth wife of the late Nat C. Goodwin, and Georgia M. Gardner, fiancee of the actor, and slated to be Mrs. Goodwin number six, each claimed to be heirs of the Goodwin estate last week.

Miss Goodrich bases her claim on a will made by Goodwin before he married her in November, 1908. She claims to be in possession of the will which, she says, leaves her all of Goodwin's possessions except a legacy left to provide for the maintenance of his aged parents.

Miss Gardner's claim, which has been presented by her attorney, Fred E. Goldsmith, is to the contents of Goodwin's apartment at 601 West 115th street, said to contain paintings and other art objects the value of which amounts to $20,000.

PROTEST "EVERYTHING" SCENE

Nathan Burkan, representing Charles Dillingham and R. H. Burnside, started action last week in the interest of the Hippodrome show, "Everything." The suit was brought against the distributors of the film entitled "Infatuation." The film, it is claimed, reproduces a copyrighted spectacle from "Everything," called the "Human Flag." The effect is said to be part of a production in which Gaby Des Lys is now appearing at the Casino de Paris in Paris.

CHESTER TO HAVE NEW HOUSE

CHESTER, Pa., Feb. 24.—Plans are under way here to provide Chester with a modern and up-to-date theatre. A meeting was held here last week, at which twenty wealthy business men were present and at which definite plans were drawn for the ne whouse. The Bower building will be remodeled and estimates will be asked for shortly to fit it with a stage, screen and an auditorium seating from 500 to 600 people. About $15,000 will be spent on the building.

WILL FILE RATS' DECISION SOON

Referee Louis Schuldenfrei, appointed by the Supreme Court to investigate the financial affairs of the White Rats Actors' Union, and the White Rats Realty Company, announced last week that he expected to be able to hand his findings to the bench the latter part of this week or the first part of next. His delay in the case, the referee explains, has been caused by his waiting for the White Rats' attorney, John J. Myers, to file his brief.

LEAVING OLCOTT SHOW

Mary Jepp, now with Chauncey Olcott, in "The Voice of McConnell," playing this week at the Standard Theatre, will leave the cast after next week to join a new production soon to be seen in New York.

WHERE IS ROY FERGUSON?

Mrs. D. M. Ferguson, Raleigh, Tenn., is looking for Roy Ferguson, her son, who left Nashville about Dec. 15 last to come to New York to secure work as a singer. His children are in want, she states.

EXCLUSION FROM PARK POOLS IS NOT CRIMINAL

COURT MAKES IMPORTANT RULING

A decision of great interest to owners of amusement parks in New York State was made last week by Magistrate George W. Simpson, wherein he made it plain that the exclusion of any one from swimming pools in such parks would not place the owners within the pale of section 514 of the Penal Law. And this, in spite of the fact that this section specifically says that no citizen of this State shall be excluded from theatres or other places of amusement by reason of race, color or creed.

He admits that any persons so excluded may have redress under the Civil Rights law, but contends that no criminal action can be brought against the management of a park for such an exclusion, because swimming pools, he holds, are not an amusement as indicated in the criminal section.

Magistrate Simpson's decision was made in an action of the People, brought on complaint of Eugene McIntosh, a negro employed in the office of the District Attorney of Bronx County, against C. Frank Stillman, manager of the New York International Exposition. McIntosh averred that he had heard negroes were being barred from the swimming pool in the Bronx Exposition Park, and that he, accompanied by two white police officers in civilian clothes, presented himself on September 10, 1918, at the Bronx Exposition Park and paid ten cents. He was admitted to the park.

McIntosh then went to a booth on which was the sign "Swimming Pool—50 cents week days, 75 cents holidays and Sundays." He offered a dollar bill to the woman in the booth, and asked for a ticket to the swimming pool, but was told by her that he would have to belong to a club. He asked how he could join the club, and was told to see Manager Stillman. While he stood talking he noted that three white men bought tickets and passed into the pool, nothing having been said to them.

McIntosh then sought Stillman, expressed his desire to join the club and offered to buy a ticket to the pool. Stillman told him to make a written application and get three members of the club to indorse it. But when McIntosh asked where the members were he was told by Stillman he (McIntosh) would have to find out. Then Stillman handed McIntosh the former's card and McIntosh left the park.

Believing that there had been a violation of the Penal Law, McIntosh took the case to Francis Martin, District Attorney of Bronx County, who prosecuted the case for the People, and Samuel Fine appeared for the defendant. In rendering his decision Magistrate Simpson recited cases as precedent for reaching the conclusion that a swimming pool is not a place of amusement as indicated in section 514 of the Penal Law of New York and, therefore, any one excluded from a swimming pool has no redress under that section, but must rely solely upon the Civil Rights Law for any satisfaction they wish to obtain.

MOROSCO TO HAVE FRISCO HOUSE

Oliver Morosco, after dickering for some time with different theatre owners, finally closed a deal last week for a theatre in San Francisco.

Morosco has been running three theatres in Los Angeles for some time. The newly acquired house, to be called the Morosco, will be used for newly produced musical plays, and Morosco will be enabled, by moving his shows from one theatre to another, to have them play for twenty weeks before presenting them in New York. This would give him a great advantage in preparing productions.

NEW PARK INCORPORATED

TRENTON, N. J., Feb. 21.—A new park was incorporated here today when a charter was granted to the Fort Lee and Hudson River Amusement Company in the office of the Secretary of State. The new company will provide amusements at parks, roofs, theatres, roof gardens and other similar places.

The Hudson River Terrace, Fort Lee, with Lorenz Klosset acting as agent, will be the central branch of the new corporation. The organization has a capital of $50,000 divided into 500 shares, worth $100 at par. The incorporators are Lorrenz Klosset, of Fort Lee, who owns twenty-four shares; George Vogler of 2246 Broadway, who also has twenty-four shares, and Louise Vogler of 4242 Broadway, who owns two shares.

JOLSON AT GARDEN 9 YEARS

March 20th will mark the ninth anniversary of Al Jolson's first appearance as a comedian at the Winter Garden.

At that time, "La Belle Paree" and "Bow Sing," a double bill, was being presented there. Jolson had the role of Erastus Sparkler. One of the other performers, by a slip, called him Gus and, since that time, Jolson has been called Gus in all Winter Garden productions until "Sinbad" was presented there. Among the others who were with him at that time were Kitty Gordon, Mlle. Dazie, Dorothy Jardon, Josephine Jacoby, Barney Bernard, Harry Fisher, Mitzi Hajos and Stella Mayhew.

ADELINA PATTI DYING

LONDON, Feb. 22.—Mme. Adelina Patti, the prima donna, is seriously ill at her home in Wales. Her physicians hold out little hope for her recovery.

Mme. Patti was born of Italian parents, at Madrid, Feb. 19th, 1843, and made her debut as a singer in New York at the age of seven. Her next appearance here was when she had already achieved fame. She was only fifteen and one-half years of age when she appeared in "Lucia." She has since then toured the world a number of times and is one of the best loved stars in opera. Mme. Patti is the Baroness Cedarstrom in private life.

ORPHEUM HAS NEW MARK

The present Orpheum Circuit trade mark, a single word "Orpheum," written in backhand script, will be discarded on the first of March, a new trade-mark that is now being designated taking its place on that date. The new trade mark, which will consist of a circle with the word "Orpheum" in the center, will be printed on twenty-four sheets, as well as the smaller outdoor advertising matter the circuit posts in each city where it operates a theatre.

FUND BENEFIT NETS $4,000

WASHINGTON, D. C., Feb. 22.—The third benefit performance for the Actors' Fund, held here last night, and the first ever held in Washington, proved a success. A throng quickly filled the theatre.

In addition to the amount realized on seats, flowers and programs were sold, increasing the total to some extent. Several stellar performers came from New York and donated their services, as well as several who were filling engagements near the capital.

CHANGE MANAGERS IN ST. PAUL

ST. PAUL, Minn., Feb. 20.—E. P. Ermatinger, treasurer of the Metropolitan Opera House, will succeed E. G. Tunstall, who resigned last week, as business and publicity manager of that house. The latter served in that capacity for eight years, but left to become assistant to Theodore L. Hayes at the New Garrick Theatre and to manage the Liberty, both owned by Finkelstein and Ruben.

"SCANDAL" GOING TO CHICAGO

"Scandal," recently produced by Walter Hast, will open March 2 at the Garrick Theatre, Chicago, instead of coming to New York as originally intended. This change has been necessary because of Hast's inability to secure a Broadway theatre in which to show the play.

MICH. BUSINESS UNHURT BY PROHIBITION

"BONE DRY" FEARS UNFOUNDED

DETROIT, Mich., Feb. 24.—Despite great fears on the part of managers in this and other Michigan cities that the "bone dry" law, which went into effect last May 1, would do all sorts of things to the theatrical business, such has not proved to be the fact.

In this city, road attractions that have appeared at the Garrick and other first-class houses have done their usual amount of business, plus a certain excess which has been enjoyed by attractions in other parts of the country. Looking at the situation coldly but justly, business has been far from bad and, if anything, has had a slight edge on that of former years.

Vaudeville business throughout the state is also reported good, the Butterfield chain of houses, starting at Battle Creek and running up through Saginaw and Bay City, stating that they have nothing of which to complain. One-night attractions that have toured the state make the same reports.

One thing is noticeable, however, but whether it is due to prohibition or not is another question. And that is that Saturday night audiences, at least in Detroit, have been larger than in former years. Now, practically every house in this city is sold out for Saturday night, a fact which did not always pertain before the "bone dry" law went into operation. Possibly that fact has no relation to the law at all, but it is none the less true.

CAN'T GIVE DISCHARGE DATES

Henry Chesterfield received a reply from the War Department this week, in answer to his letter sent to Secretary Baker recently, in which the N. V. A. secretary asked that actors in the service be given from three to four weeks' notice of their discharge. The War Department's communication to Chesterfield stated that "all units returning from overseas are discharged at demobilization camps immediately upon completion of records, physical examination, etc. Such units, except in very exceptional cases, are discharged within two weeks to one month after the date of arrival at the port of debarkation, so that, for these units, their return from overseas service gives the notice requested."

Within the United States, the letter states, that the demobilization has about reached a point where only those troops necessary to carry on the work of demobilization, care for sick and wounded, police the Mexican border, etc., are retained, and only those individual soldiers whose services can be spared, and who make application for discharge because of sickness or other distress in his family, or when he is needed to resume employment in an industry or occupation in which there is urgent need for his services are being discharged.

EDNA GOODRICH SUES HOTEL

Edna Goodrich, fourth wife of the late Nat Goodwin and now playing in vaudeville in a dramatic playlet, sued the Bell Operating Company, which manages the Hotel Netherland, in the Supreme Court, last week, for jewels worth $10,050, and $170 in cash.

She alleges she left these with the clerk of the hotel when she resided there on November 12 last. She has been unable to get the jewels, which the clerk, she states, has lost.

BOOKED FOR AMERICAN SHOW

LONDON, Eng., Feb. 14.—Betty Montague, a well-known English comedienne, has been booked to appear in a musical production in America by Roehm and Richards, of New York. She will sail for America next week. James Lester, the London representative of Roehm and Richards, arranged the bookings.

NEW MILLER PLAY OPENS WELL

BALTIMORE, Md., Feb. 24.—"Moliere," a drama in three acts, in which the audience is given a glimpse of one of the most influential and, in the play, one of the most heroic figures in the dramatic history of France, was given its premier performance here tonight at Ford's Opera House. It is of extraordinary interest in many ways, for it is an historic play written by Philip Moeller, whose "Madame Sand," of last year, was a triumph. It is being presented by Henry Miller, Blanche Bates, Holbrook Blinn and Estelle Winwood.

Chief interest tonight seemed to lie in the work of the four stars. Henry Miller's exquisite characterization of Moliere, the simple, earnest, restrained genius, full of tenderness and tolerance; the capricious, teasing, passionate beauty of the Marquise de Montespan, played by Blanche Bates; the innocent, childish charm of Estelle Winwood, who was Moliere's young wife, and the dignified, pompous Louis XIV of Holbrook Blinn all held attention.

Since it was the first performance of "Moliere," the drama is doubtless due for considerable reconstruction. The lines have much of the beauty and wit characteristic of Mr. Moeller's work, but the beginning of each act, as it was presented, is slow, while the third act savored strongly of the purely theatrical.

The work of Alice Gale, as La Forest, Moliere's cook and friend, was delightful, and gave the play some little touches of comedy which it otherwise lacks. The setting is restful, and the costumes, of course, attractive. Miss Bates was loveliest in a gold-colored velvet gown, lined with green, while Miss Winwood's costumes, combining pink, blue and white, with the tight bodice and beruffled sleeves, were quaint and picturesque.

LETTER GETS INTO COURT

That the letter writing of Francis K. Jackson, an English actor, was responsible for the breaking up of the Reese family, was brought out last week in the courts when Paul Reese, an advertising agent, answered his wife's action for a separation with a counter suit.

After denying his wife's charges of cruelty, Reese submitted a copy of a letter which, he said, had been written to his wife, by Jackson, of whom Mrs. Reese boasted that he was one of her conquests. The letter follows:

"I was delighted to hear from you, my dear. I had a pleasant week-end with George McFarland, fishing and shooting—quite good sport that makes the blood tingle with the joy of living.

"Coming back to the city is not particularly good for one, and one feels the need of a mate akin in feeling and temperament.

"Little friend, you can realize that each and every one of us has a burden, and the better we carry it the happier we shall be.

"You are feeling lonely and want to get to New York. I am in New York, and it makes me feel lonely. It is difficult to find some congenial soul who has a bright and healthy outlook on life. Everything here partakes of the exotic and artificial. The be-all and end-all of the average New Yorker are so like their signs on Broadway—a restless, showy, vivid bit of mechanism, its blinding glare shutting out all view of the firmament above.

"In case you should harbor any resentment," the letter ends, "I am prompted by the thought of my own life, which has always been a struggle with virtue and passion at perpetual variance."

ELKS TO HELP ACTORS' FUND

BOSTON, Mass., Feb. 24.—The Elks will stage a benefit show here on March 28th, a percentage of the proceeds of which will be given to the Actors' Fund. This has been made possible by an arrangement made with the Elks by Charles Reich, manager of the Colonial.

JUSTINE JOHNSTONE AFTER VAUDE

Justine Johnstone was offered for vaudeville this week. She closed recently with "Oh, Mamma!"

SUNDAY SOCIETY RENEWS OLD ACTIVITY

STOPS DANCERS AT SELWYN

Reports that the Sabbath Observance Committee, long inactive, was about to renew its vigilance over Sunday performances in New York City houses, was borne out last Sunday, when it stopped the performance of the Michio Itow Troupe, Tulle Lindahl, Paul Thevenaz and Jesmin Howarth, at the Selwyn Theatre.

When inquiry was made at the office of the committee D. J. McMillan, secretary, stated that the action had been taken as a result of a complaint lodged several days ago. Who had made the complaint, however, was not divulged.

Rumors have been frequent for some time that the committee looked with considerable disfavor upon the use of the Sabbath for the giving of shows to entertain soldiers and sailors, and that the only reason it did not interfere was that it felt public opinion was too strong in the matter to leave it any hope of success.

As a result, managers have had very little annoyance from the committee regarding the use of their houses on Sunday evening during the last two years. However, with the war practically over, reports have been frequent that the committee will again cast its watchful eye over all performances, whether for charity or otherwise, held in theatres on the Sabbath.

Before the United States entered the war the committee went to great length to enforce the observance of the so-called Sunday law. Even performances for charitable purposes were deemed to be violations in the eyes of its governing officials, and resort to the police and courts was frequent.

PLAN BENEFIT FOR ARONSON KIN

A testimonial benefit will be given on Sunday night, March 9, to provide for the relatives of the late manager and composer, Rudolph Aronson. Lee Shubert has given the Astor Theatre for the occasion. It was originally intended to hold the performance in the Casino, which Aronson built, but a previous contract necessitated the use of another house.

The committee in charge of the benefit is composed of Lee Shubert, Daniel Frohman, A. L. Erlanger, George Cohan, Sam Harris, Joe Weber, Victor Herbert, John L. Golden, Silvio Hein and Emmet Corrigan, who is the chairman of the committee.

PASSION PLAY OPENS MARCH 9

"Veronica's Veil" will open its fifth season as the American Passion Play on March 9. It started its preliminary season with a performance for children at the St. Joseph's Auditorium, West Hoboken, N. J., last week. Due to the war, many changes have taken place in the cast, and when the preliminary performance was given Joseph Ehinger appeared as Pilate, Thomas Kilduff as Caphias, Henrietta Niefsky in the role of Miriam, Elsie Bickar as Ruth, and Helen Carlin as Veronica. William Jaeggi replaced Joseph Halson as Christus.

CAHILL TO PLAY VAUDEVILLE

Marie Cahill, who closed in "Just Around the Corner" two weeks ago, has tentatively accepted a route on the Keith time. Miss Cahill is pencilled in for the Colonial, and if certain salary arrangements now pending are agreed upon will open there during the early part of March, with the Palace and the other New York Keith houses to follow.

COOPER LEFT $500

The estate of Frank Kemble Cooper, the actor, who died a victim of pneumonia Dec. 27 last, does not exceed $500, it became known last week.

CENTURY GROVE HAS A ROW

Had John Black, of 434 Riverside Drive, known that Charles Tighe is a detective attached to the West Sixty-eighth street station, Magistrate Koenig, in the West Side Court, would probably not have had occasion to fine Black $5 for raising a row at the Cocoanut Grove last Monday night.

As it was, however, Black testified on Tuesday morning that he had no murder in his heart when he attempted to strike Tighe because he thought the latter was "just butting in," instead of being a minion of the law come to quiet a boisterous army officer.

Liquor contributed to Black's ire, it was testified, Black contributed $5 to the court.

U. S. HAS 29,130 THEATRES

The Internal Revenue Department in its income tax calculations gives the total number of theatres in the United States as 29,130. Of these, about 10,000 are estimated to be legitimate theatres, meaning those that show first-class dramatic or musical attractions. Another 2,000 are supposed to carry burlesque and its different phases as attractions, and the remaining 17,000 are in the motion picture class.

BAR "SHIMMEY" IN PERTH AMBOY

PERTH AMBOY, N. J., Feb. 21.—Mayor Frank Dorsey has started a campaign here, the object of which will be to eliminate the "shimmey." The mayor has visited all the local public dance halls and issued orders that the "shimmey" is to be prohibited.

PANTAGE'S INVADES THE EAST

(*Continued from page 3.*)

tion being a particularly desirable one in the heart of the amusement district. Building operations will start very shortly on the Montreal house, which is also scheduled to be a modern vaudeville theatre of large capacity.

A. J. Small, it is understood, will be jointly interested with Miles in the erection of the Toronto and Montreal houses.

The Pantages-Miles-Small combination will also build or acquire several theatres in New York State, according to reports. Among the cities mentioned as future links in the chain of ocean-to-ocean theatres that Pantages evidently plans to have in operation are Buffalo, Syracuse, Rochester and Albany. No confirmation of the list of New York State towns that Pantages is reported to have under consideration could be secured, but it is highly probable that he will have theatres in at least two cities between Montreal and New York City, in order to break the jump between those points.

Walter Keefe will book the Pantages houses from its headquarters in New York City. When the new additions to the circuit are finally arranged, Pantages will be able to offer an act more consecutive time than any circuit in the country. According to present plans, the acts will be routed from Los Angeles up through the Northwest and thence to Chicago, from which point they will play the Canadian houses. After playing that time, the New York State houses will follow, and the act will finish its tour in New York or Brooklyn. This process, it is understood, will also be reversed, in some instances, an act starting at New York and playing North to Canada, and thence to the coast.

A drive for new theatres will also be made by the Pantages interests in the Middle West and Southern territory, it is said. It would not be surprising to those who have been watching the Pantages-Loew fight if Pantages would shortly be found competing with Loew in several other cities besides Montreal, Toronto and Hamilton.

A high class show is one of the things that is said to be counted upon by Pantages as one of his chief weapons in his forthcoming contest for business with the Loew houses. The fact that Pantages is contemplating opening up his own booking office in London would seem to give considerable color to the report that the western vaudeville magnate intends to improve the present grade of entertainment now being offered at popular prices in his houses.

FIRE OFFICIALS SEARCHING ALL THEATRES

FIND NUMEROUS VIOLATIONS

week, and sent inspectors out to investigate the conditions of theatres throughout Manhattan and Brooklyn. The inspectors were told to search each theatre from cellar to dome in their efforts to find violations of the fire prevention laws.

As a result of this inspection many theatres in both boroughs received notices of violation from the department.

Most of the violations were found to exist in Brooklyn, and as a result the Crescent Theatre, on new Flatbush avenue, received a five-day notice from Captain Soden of the Fire Prevention Bureau to remove rubbish from the cellar and also from an adjoining alley.

In the same borough, where the motion picture theatres have been found to be the chief violators of the law, notice was given to the Parkside Theatre, one of the larger motion picture houses, to remove violations found there by the inspectors. If both of these houses fail to comply with the law in accordance with the notices served on them, Captain Soden stated that he would move to have their licenses revoked by the License Commissioner.

As evidence of the close scrutiny the fire inspectors are exercising over theatres in Brooklyn, where violations have been most flagrant, the Bushwick Theatre may be noted. This house had an act last week in which an automobile appeared on the stage. The fire inspector who visited the place came there just as the machine was about to be used in the act, and refused to let it go on until he had thoroughly convinced himself there was no gasoline in the car.

While no flagrant violations have thus far been discovered in the larger houses in Manhattan, a number of motion picture theatres have received five-day notices.

ZUKOR SIGNS ARBUCKLE

Roscoe "Fatty" Arbuckle signed a contract with Adolph Zukor and Joe Schenck last Saturday, whereby he will receive $3,000,000 for his services as a picture star during the next three years. The deal was consummated in Kansas City, Arbuckle, Zukor and Schenck stopping off there en route from the coast for the purpose of completing negotiations started in Los Angeles two months ago.

According to a person connected with the Famous Players-Lasky organization, which will distribute the Arbuckle comedies during the term of the three year agreement, the contract just signed places "Fatty" at the top of the high salaried picture players, not excepting Fairbanks, Chaplin or Pickford.

No details were available on Monday night, the Famous Players-Lasky concern having received no information with respect to the record transaction other than a telegram from Adolph Zukor stating that Arbuckle had been signed at that figure, the respectable sum of $3,000,000.

It is presumed, however, that the Arbuckle pictures will be made by a company headed by the comedian himself, and turned over on a percentage and drawing account, or some such selling arrangement with the Paramount people. Arbuckle arrived in New York on Monday, in company with his studio production manager, Lew Anger. Arbuckle will make his headquarters at the Claridge until Wednesday, when he plans to return to the coast. He will continue to produce on the coast, as formerly.

"Fatty" began his career as a picture actor about five years ago, with the Keystone Comedy Company, then operated by Kessel and Bauman and Mack Sennett. He is said to have received about seventy-five dollars a week at that time.

"TISH" FINDS SMALL FAVOR

POUGHKEEPSIE, N. Y., Feb. 24.—May Robson in the title role of "Tish," adapted by Edward E. Rose from the "Tish" stories by Mary Roberts Rinehart, opened here to-night before a crowded house. Among the audience were scores of Vassar girls. Mr. Rose and Augustus Pitou, the producer, were also present.

May Robson is the entire show. As Tish, the scapegrace, she is well cast, but she had to work very hard to put across the humor. In this she was helped by Lillian Harmer, in the role of "Aggie," and these two received many hearty laughs.

The play abounds in humor, but there was a tendency to "over-play" many of the situations, which may be due to the fact that the players are new to their roles and all the members of the cast, including the star, were extremely nervous. Doubtless after a few more performances the play will be ready for New York.

Whether, after presentation, it will be a success, remains to be seen, if the play "goes over" it will be because the public wants to see May Robson.

The star's support is poor; in fact, so far as the men are concerned, with the exception of Vincenzo Ioucelli, who plays "Tufik," the Syrian, none of the male roles are well played.

The red wig which Miss Robson wore during dress rehearsals was substituted at the last moment for her natural coiffure. "Tish" in the stories is red headed but the "Tish" of the play is unnatural in a wig, and not until Miss Robson decided to forego the stiff looking head dress did the part become the "Tish" of the mind's-eye and May Robson become her old self.

GAMUT CLUB TO PRODUCE

"The Plaid Cape" is the title of a play to be produced by the Gamut Club, of which Mary Shaw is president. The piece will open at the Forty-eighth Street on Friday afternoon.

MAN'G'RS DON'T FEAR EFFECT OF LENT

SOLDIERS WILL HELP SEASON

The tremendous amount of business done by theatres since the beginning of the season, which reached its climax last Saturday (Washington's Birthday) when many of the houses broke records of long standing for receipts on the day, is expected to fall off, beginning next week, when the Lenten period will be observed by thousands of theatregoers.

In former years, the five weeks of Lent, beginning on Ash Wednesday in March and ending on Easter Sunday in April, have meant a considerable drop in the business done by theatres. The weaker shows, some of which might have ordinarily continued playing, have been forced to close, and those that didn't close continued their run by cutting the actors' salaries.

This year, however, managers are feeling more sanguine. While a drop in business is expected, they feel that the decrease will not affect receipts to any appreciable extent. And for established successes like "The Better 'Ole," "Friendly Enemies," "The Canary" and "Up in Mabel's Room," the Lenten depreciation in business will be almost negligible.

This optimism, they say, is caused because of the large numbers of returning soldiers from France in addition to those discharged from the camps throughout the country. These men, they figure, will be seeking theatrical entertainment just as soon as they arrive here.

DORIS DARE
Presenting a New Single Singing Specialty in Vaudeville

'THE AFTERMATH' IS PROPAGANDA

WASHINGTON, Feb. 24.—"The Aftermath," William Moore Patch's new play, written by a Pittsburgh newspaper man named George Seibel, and produced here at the Shubert Garrick, is frankly propaganda. It seeks to demonstrate that a great danger lurks in the dissemination of social disease by soldiers returning from France and, although the Government medical authorities have hastened to endorse it as splendid disease propaganda, it strikes several false notes which banish it from earnest attention.

The story is based on the efforts of a physician to prevent the marriage of a young girl he cares for to a returning army captain, who has brought from France certain sinister evidences of a dread disease. Immediately, the observant playgoer's interest goes to smash, since the army authorities have spread broadcast their dictum that soldiers returning from France must pass rigid medical examinations before being discharged from the service.

Seibel also demonstrates his manifest unfamiliarity with the theatre in the refusal of his play to properly function at several vital points in the first and second act. The play, as drama, makes no serious bid, and it suffers likewise from comparison with Brieux's "Damaged Goods."

Malcolm Duncan brings a forceful characterization to the piece as the doctor, and Malcolm Fassett bestows a touch of deep authenticity to his portrayal of the captain's role. Grace Carlyle, as the girl, won favorable mention. Mrs. Priestly Morrison, who substituted for the indisposed Rose Coghlan, and Richard Gordon, all earned good notices. Mona Kingsley has a part that calls for little effort.

MASS. POSTER LAW ATTACKED

BOSTON, Feb. 19.—Before the Committee of Legal Affairs at the State House this afternoon the proposed anti-billboard advertising law was vigorously attacked. It was contended by opponents of the bill that posters are not an evil, and that bill posting is a thoroughly legitimate business.

On the other hand, friends of the measure defended their stand by declaring that billboards were an evil as well as a public nuisance.

James A. Donovan, a Lawrence billposter, proved to be one of the bitterest foes to the law and turned his guns very effectively against those who sided with the opposition.

"A mistake has been made in allowing this question to be taken seriously," he said. "It should be classed with the hatpin law and the law to lower car steps because of the hobble skirt. It should be laughed at with one exception—we do not believe in or favor tacking or painting of signs on rocks, trees and fences. The men who do this are the tramps of the advertising business.

"But bill posting is a legitimate business of long standing, representing a valuable investment. It is a business and should not be disturbed."

He said his concern had placed its business at the disposal of the Government for patriotic advertising, and had been thanked.

Judge Robert Walcott, of Cambridge, referred to billboards as "infernal disfigurements." Robert Clapp, of Lexington, doubted the wisdom of passing a rigid State law which might prohibit Liberty Loan and similar advertising, and even church signs.

Prescott F. Hall, of Brookline, said legislation should be passed prohibiting advertising on rocks, trees or any natural object and restricting it to billboards and to the insides and outsides of buildings.

Herbert B. Keliaway, of Boston, author of a bill for a proposed State law which would prohibit billboard advertising within 300 feet of any public way or building, argued that the Legislature should take the lead for the cities and towns to follow.

Harris A. Reynolds, secretary of the Massachusetts Forestry Association, declared that billboard signs harbor gypsy moths, are hideous, a public nuisance, and with other advertising, constitute "one distinct cause of the high cost of living."

VAUDEVILLE

'LIGHTS' SEASON TO REOPEN MAY 15th

CLUBHOUSE BEING RE-DECORATED

"The Lights" made arrangements this week to re-open their clubhouse on May 15. There will be no formal ceremonies on this date, the club's home in Freeport, Long Island, merely being thrown open for the convenience of those of its membership who resume residence in their summer homes early in the season.

However, during the month of June a formal opening will be held, when there will be appropriate ceremonies such as a banquet and a vaudeville show given by the biggest stars in show business. The personnel of the bill will naturally depend on the "Lights" who happen to be in the vicinity of New York at the time of the opening.

The clubhouse will be refitted and re-decorated between now and May 15. More attention will be given to athletics this year than before. The program will embrace indoor as well as out-door events.

"The Lights," it is expected, will also put a baseball team in the field this year, and, if possible, games will be arranged with teams representing other theatrical organizations.

Aquatic sports will not be overlooked, either, the location of the clubhouse, situated on the shores of the Great South Bay, being especially favorable for boating, swimming, etc. Nothing definite has been decided as yet regarding the various events to be held, the details being left to the executive committee, which will hold a meeting in the near future and shape things up.

BILLY SHELDON HAS NEW ACT

Billy Sheldon, principal comedian for Hal Hoyt's show, "Gee. Whiz," has returned to vaudeville after an absence of fourteen months spent in the service, overseas. Sheldon has teamed up with his former bunky, Dave Rose. Since their arrival in this country they have been stationed at Camp Dix, where they performed for the Knights of Columbus and Jewish Welfare Board.

ASKS N. V. A. TO COLLECT

Willis Maxwell filed a complaint with the N. V. A. last week against Patricia Hart and her husband, M. Traub. Maxwell alleges that Miss Hart and Traub still owe him a portion of a sum agreed upon for certain professional services rendered them some time ago. Maxwell asks the N. V. A. to investigate his claim and if found valid, to collect the same for him.

JOINS EVANGELINE WEED

Orrin A. Breiby has joined the Evangeline Weed writing staff, and will in future write exclusively for her. Among the acts Breiby has written are "Do Men Gossip," "$5,000 a Year," "Her Way" and "Debris." His first works to be produced by Miss Weed are "Fickle Heart" and a fairy play, both being now in rehearsal.

TO PRODUCE CABARET ACTS

Evangeline Weed who has, hitherto, produced only vaudeville acts, has enlarged the staff of her office, and will now also produce cabaret acts. Robert Lawrence Allen will manage the latter work.

ALBEE BUYS AT LARCHMONT

LARCHMONT, N. Y., Feb. 22.—E. F. Albee last week purchased the Neilson Waterfront at Larchmont Harbor. Albee also owns a home at the Hammocks, near here.

GAVE SPECIAL SHOWS

Special matinee performances for women only were given at two Proctor houses last week by two telepathists playing that circuit.

Clayton, who played a full week engagement at the Harlem Opera House last week, put on his special show for the ladies at 10 a. m. on Friday. The admission charged was 28 cents, including the war tax. Clayton, according to his previous announcement taught his audience how women can detect at a moment's notice whether their husbands, sweethearts or any other members of the masculine sex are telling the truth.

Madame Ellis, who appeared at Proctor's Yonkers house all of last week, also gave a special performance on Friday exclusively for women, in which she performed her mind-reading stunts.

VAUDE GETS YIDDISH STAR

Boris Thomashevsky, the Yiddish star, will appear in vaudeville after he closes the season next May at his East Side Theatre, where he is now appearing in a musical play.

The vehicle for Thomashevsky's vaudeville appearance is a playlet in the English language, called "The Naturalized Citizen," written by Harry Thomashevsky, the star's son. The act was placed in rehearsal last week with the following supporting players: Bella Finkel Mrs. F. Greenberg and H. Maltz. Alf T. Wilton is to arrange the vaudeville bookings of the act.

SLAYMAN ALI HAS NEW ACT

Slayman Ali has in preparation a big spectacular production depicting life in the desert. The synopsis provides for a number of thrilling episodes, incidental to the passing of a caravan across the sandy waste that include a realistic presentation of a simoon, or sand storm. Every feature has been protected by copyright and patent. Charles B. Dillingham has first call on his services and productions.

CRAWFORD GOING ACROSS

Clifton Crawford will stay in vaudeville for the balance of the current season, arrangements having ben made last week whereby he will continue as a feature on the Keith time until the hot weather arrives. After playing out his Keith contracts Crawford will go to London, where he is scheduled to appear in a revue some time after the first of July.

ROSEN PRODUCING NEW ACT

Irving Rosen is producing a new musical act, entitled "Too Many Wives," which will open some time next week. John Culbertson wrote the book and the lyrics and music was written by David Schooler. Fourteen people will comprise the cast the principals being Ethel Corcoran, Neil Moore, Jenette Despres, Mrs. Frank I. Frayne. Edward Kellar is booking it.

OPEN NEW TWO ACTS

Lane and Moran, a new two-act opened at the Jefferson on Monday. Lane was formerly a member of the team of Lane and Smith, while Moran formerly played in vaudeville with the team of Moran and Wheeler. Mark Levy is booking the act, which is routed over the Moss time.

QUIGLEY EXTENDS BOOKINGS

The Quigley Agency is now booking the Opera House, Lawrence, Mass., using four acts each half of the week. It has also secured Waldron's Casino, Boston, for Sunday night shows, playing ten acts with feature pictures.

PASSPART HAS NEW OFFICE

W. L. Passpart, foreign representative for the Orpheum Circuit, has removed his headquarters from the sixth to the tenth floor of the Palace Building, occupying a desk in the Orpheum publicity department office.

LICENSE DEPT. WATCHING "MANAGERS"

CRUSADE SAID TO BE IMPENDING

There was quite a panic in more than one office building in the theatrical district this week, when it became known that representatives of the License Bureau have quietly been looking into the status, method of transacting business, etc., of several "vaudeville artists' representatives," who operate under what is called "managerial contracts."

That the License Bureau is about to make a thorough test of the so-called "managerial contract" would seem to be indicated by certain recent activities of its inspectors, who now make daily tours through the Gaiety, Putnam, Strand and other buildings where the "artists' managers" hold forth in abundance.

The fact that Clifford Fischer was summoned to court, last week on complaint of a dancer who claimed that Fischer was trying to collect for services rendered under a "managerial contract" form, convinced the doubting ones that the License Bureau means business. The fact that the complaint against Fischer was dismissed and his contention that he had a legal right to collect for services rendered, upheld by the judge who heard the case, brought no consolation to those "artists' representatives," who feel that an investigation of their affairs wouldn't be the best thing in the world for them.

Just who will be asked to explain their business methods first, could not be learned at the License Bureau, but that the office has one or two "managers" under their eye at present, was not denied. The bureau is also watching several "licensed" agents, whose conduct of late has not been exactly above reproach.

ASKS N. V. A. TO FIND HUBBY

Henry Chesterfield, secretary of the N. V. A., is daily in receipt of many odd requests from actors, but the most unusual communication that he has ever received came to his desk this week, when Mrs. Samuel Segall, of 1344 South Halstead Street, Chicago, asked him to locate her husband. Mrs. Segall's husband's professional name, by the way is Al Page, and anyone who knows of his whereabouts will confer a favor on Chesterfield, by furnishing him with the sought-for information.

"GOODNIGHT, TEACHER" OPENS

"Goodnight Teacher,' a new musical tabloid written by Arthur Jackson, and produced by Lea Herrick and Julian Alfred, will open at Proctor's, Elizabeth, on March 3, for a break-in. The act is headed by Dave Mallon and Jack Fairbanks. The turn carries ten people. Stoker and Bier Bauer are handling the booking.

SINOPOULO TO BUILD

OKLAHOMA CITY, Okla., Feb. 24.—John Sinopoulo, owner of the Lyric Theatre, who, two years ago, planned to build a new theatre here, but who was forced to abandon his plans because of the war, is now making arrangements to provide this city with a new and modern house. Sinopoulo has two sites in mind and will shortly select one.

GREEN & PUGH CLAIM PRIORITY

Green and Pugh have asked the N. V. A. to request Harrington and Mills to refrain, hereafter, from the use of a "paper cornet and trombone," an idea which the former act alleges belongs to them, by right of priority. An investigation of the alleged "lift" is now under way.

WANT "CANDLE TRICK" PROTECTED

Roach and McCurdy, in a complaint filed with the N. V. A. this week, allege that Barnes and Burmer are performing a trick with dolls which is an infringement on "The Candle Trick," a stunt asserted to have been a part of the Roach and McCurdy turn for a number of years.

The complainants, in their letter to the N. V. A., state that they played Young's Pier, Atlantic City, some five or six years years ago when Barnes and King were on the same bill. This Barnes is claimed to be the same person who is now appearing with Burmer. Roach and McCurdy intimate that it was the Atlantic City engagement which gave Barnes a knowledge of the "candle trick," the idea of which they now claim he is using in his present act.

Roach and McCurdy refer to Burns and Fulton, Max Hart's Six Steppers and Jack Flynn, at that time manager of Young's Pier, as persons who can sustain their claim to priority in the matter. The N. V. A. has the case under consideration.

SAWYER ACT CLOSES

Joan Sawyer and Arthur Ashley closed their respective and collective acts following their engagement at the Palace last Sunday night. The acts were written and arranged by Wilson Mizner and played but four weeks in all.

The Sawyer act was receiving $1,200 a week, but Miss Sawyer wanted $1,500. However, the act having failed to register as hoped for, the booking offices could not get her what she demanded.

Miss Sawyer may go back to Reisenweber's, where she was formerly hostess in the Paradise Room, and Ashley is reported to be going back to motion pictures. An offer from the Montmartre has also been made to Miss Sawyer.

Alfred Newman, "The Boy Pianist," who proved to be the feature of the Sawyer act, has been engaged as musical director for the new May Irwin show, "Raising the Aunty," scheduled to open in Poughkeepsie March 17.

CLAIM SONGS WERE LIFTED

Eddie Kane and Jay Herman have registered a complaint with the N. V. A. against George Leonard and Jack Mack, alleging that the latter are using certain material and songs which Kane and Herman claim is their exclusive property. One of the songs, "A Rag-Time Cocktail," Kane and Herman allege was writen by Earl Carroll, from whom they purchased it. Another song, "When Will Your Wife Be Home," the complainants claim they wrote themselves. The N. V. A. have written Leonard and Mack, requesting an explanation.

SAYS DOG LIFTED TRICKS

Wilfred Robert, who appears under the professional name of "Caesar and I," and who was formerly a member of the team of Robert and Robert, entered a complaint with the N. V. A. against Allen and Taxi last week, charging that the latter turn is infringing on material originated and copyrighted by him in 1907. Both of the turns involved in the controversy carry a trained dog in their act and the infringement charge concerns tricks done by the Allen and Taxi canine. The complaint board is investigating the matter.

REEL-LAND GETS UNDER WAY

"Reel-land," a new vaudeville production, with a cast of twelve—opened in Orange, N. J., last week. Bert La Mont is sponsoring the act, which introduces impersonations of the big picture stars such as Chaplin, Pickford, Fairbanks, Talmadge and "Fatty" Arbuckle. Nat Farnum, who wrote the act, is featured. After a couple of weeks in the bushes, the act will make a bid for the big time.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 9 and 34)

PALACE

The Leo Zarrell Trio, scheduled to open the show, was out of the bill and was replaced by the Gelles quintette, a foreign acrobatic and juggling act which presented a fast routine of tricks, most of them old, but so well executed as to win much applause at the finish. The offering will be further reviewed under "New Acts."

George Price, on second, did well with his songs and impersonations, but, like many another performer with more years and experience to his credit, did not know when to stop. Opening with a song accompanied on the piano by Henry Young, he next gave imitations of Eddie Leonard, Eddie Foy, Raymond Hitchcock, George Cohan and Al. Jolson. None was particularly good except the Jolson number, which brought him back for an encore in which he did the Fannie Brice burlesque dance. This number scored big and, after the piano had been removed, Price returned and attempted a song, asking his accompanist to play back stage. Needless to relate, this feat is impossible, and Price stopped in the middle of the number and ended with a short speech of thanks. Ending with the Brice number, the act would be acceptable in its early spot. But, carried beyond that, it is weak and uncertain.

Ruth St. Denis has made a number of important and valuable changes in her big dancing act since it was seen at the Riverside recently. The opening has been changed, a supporting company in addition to her four featured dancers has been added and it has become a far better offering. A special programme describing the mediaeval, symbolic and dramatic dances was furnished, and the act now takes on the appearance of a big dancing production.

Frank Fay, suffering from the effects of a bad cold, which seemed to get worse as his act progressed, did well considering the handicap under which he was working. He is singing a number of songs, one in particular, a "Bring Back Those Days" number, a well written number with some clever extra choruses, going over strongly. Several stories, most of them dealing with prohibition, were well received, due more to their timeliness than to any particular inherent merit. Fay's personality, however, carried him far, irrespective of his material.

Louise Dresser and Jack Gardiner, in their new sketch "The Union," were one of the bill's hits, and the clever and talented couple made the most out of some clever material.

George White and dancers, for their third week, have a new opening number in which he and the four dancing girls are seen in a sort of grand opera medley dance. White's dance imitations continue to be one of the big features of the act.

Lieut. Pat O'Brien, whose escape from a German prison camp is told in a manner which can be truthfully described as thrilling, has an act which will continue to be of great interest long after the last soldier is back from France. O'Brien tells of his experience in Germany in a modest, straightforward manner and, back of all, appears a bit of propaganda to keep American patriotism aflame and preserve in mind the fact that, in spite of the war's end, there still are countless enemies abroad. He will be reviewed under "New Acts."

Artie Mehlinger and George W. Meyer, down late on the bill, scored a hit of big proportions with some songs, new and old, and a few timely stories thrown in for good measure. Meyer's new ballad "In the Land of Beginning Again," stood out as one of the hits of the act which ran far beyond its allotted time.

Rita Mario and her big female orchestra closed the bill with a repertoire of classic and popular selections. The act did well and held the audience in until the final selection had been played. W. V.

RIVERSIDE

Harold Du Kane, in a dancing act, was moved from closing to the third position; Mabel McCane and her revue were moved from the first to the second half; "The Memory Book" went up from third position to that of closing the first half, and Mullen and Coogan closed the show. Beeman and Anderson, roller skaters, opened the show, and Frank Gaby, a ventriloquist, followed. Gaby worked with a dummy and does fairly good work, much of the effect of which was lost on account of his early position. More care in his enunciation would also help him, as many of his spoken lines were lost.

Harold Du Kane, assisted by June Edwards and Peggy Smith, presented a dance offering, which they billed as their own futuristic spectacle. The futuristic portion was not apparent and the dances, while pleasing were not particularly well executed. An attractive special set and some fine costuming helped the act, which, in view of the fact that the dance craze is fast waning, did not receive the big applause which would undoubtedly have been accorded it a year or more ago.

Harry Breen, the nut comedian and extemporaneous singer, scored one of the hits of the first part with an act so filled with nonsense as to baffle description. The reason for Breen's act would be difficult to determine if he himself did not explain it in detail. "The sensible act, I used to do, was never booked, and I was sometimes hungry," he said. "This nutty offering keeps me always working, so I'm going to keep it up." Breen's extemporaneous songs met with much success.

Frances Nordstrom and William Pinkham have a delightful little sketch in "The Memory Book," as an old photograph album is called. An old lady turns its pages and sees there revealed the pictures of her childhood, herself as a little girl and her first sweetheart, the boy she afterward married. As she looks through the old volume in memory are enacted the scenes recalled by the pictures and, aided by two children, the whole life of the couple from their first meeting, as children, down to old age. The little playlet, charming in idea, is excellently staged and acted and is a bright spot on vaudeville's page.

Mabel McCane, in her new vaudeville revue, opened after intermission and displayed to the Riverside audiences one of the most gorgeously mounted and elegantly costumed productions ever presented in the uptown house. Miss McCane sang a half dozen songs, with a change of costume for each one, and between them Grant and Wing danced. Al. Sexton sang pleasing and danced well, and the revue met with success.

The Duncan Sisters, at this house for the first time this season, scored one of the big hits of the bill with a repertoire of old and new songs, all delivered with a charm and quaintness of manner which hit the big audience in just the right spot. The opening song could well be replaced with a more melodious number, but the balance of the act seems so evenly balanced as to need no changing for something to come. A "Glad" song and a "Smiles" medley at the finish are two of the best portions of the offering.

Mme. Petrova, the screen actress, strikingly gowned and with a set of great artistic beauty, sang three songs and then gave a scene from one of her plays. Suffering from a bad cold, the singer was not at her best in her vocal numbers, but the emotional dramatic bit carried the artist over to a big artistic success.

Mullen and Coogan closed the show, and despite the lateness of the hour received a lot of laughs and considerable applause at the finish. W. V.

COLONIAL

Eight acts make up the programe this week and the show run until five-thirty, due to the fact that Rock and White remained on for forty-seven minutes. The house was sold out early and a few of the spectators arrived late, but Manager Egan would not permit the usher to seat them while an act occupied the stage.

The pictures opened and were followed by McIntosh and his three musical maids.

The girls are versatile and do most of their work with intelligence, especially when they play the roll call on the drums at the beginning of the act. McIntosh played the bag-pipes and sang bass. The body of the act could be improved by inserting a fast number in place of one of the ballads. The offering scored a hit and deserved it.

Ward and King started slowly with a cross-fire routine in which Ward played an English Johnnie, but picked up rapidly after the first few minutes. King is an excellent "straight" and feeds his partner well. The boys will go over anywhere just as soon as they are sure of their material, which contains points that must be humored. After a well executed dance, the audience applauded loud and long.

Wright and Dietrich are playing their first engagement after entertaining the boys "over there" for the last five months. A slide showed their picture somewhere in France; then the drop ascended and they received a big hand. A medley of operatic and popular airs, accompanied by a lyric that told the story of their stay abroad, went big. Miss Dietrich told the audience a few of the interesting incidents they encountered on their visit and also sang two numbers relative to the war. Wright delivered a short recitation about our heroes. This couple have excellent voices and sang their songs with telling effect. At present the act could be cut to run about fifteen minutes and still retain its punch.

Toney and Norman scored one of the big hits of the show with a fast comedy act that contained many laughs. Toney is a comedian who knows how to get results and his partner runs a close second. The management may hold them over.

Kalmar and Brown closed the first half with their novelty dancing offering, "Bugland." Both are clever dancers and registered a huge hit in spite of Kalmar's sprained knee. The "Jazz Bug" dance and the toe number went exceedingly well.

Kramer and Morton met the house coming in, but that did not hinder them from keeping pace with the fast moving show. The boys surely know how to put over a song and received a big hand on the comedy number. It would be a good idea if they would refrain from using that "Two Little Devil" gag. It does not fit in with their other material. The finish, where they talk "Jewish," is worked to perfection, sending them off with the audience applauding.

Rock and White re-entered vaudeville with practically the same songs and dances they have shown on other occasions. The only newness to the act are two "kid" songs by Miss White. "Goesinter" is not so good, but the other, "What Do I Care," contains a punch line that caused hearty laughter. The "tough" dance, a Spanish song and dance, an old soldier number in which Rock recited "Jim," a Chinese number, and an "Old Sport" characterization, with a few gags and impromptu kidding, make up the act. The audience liked them and showed marked appreciation. Eddie Ransom, a colored pianist, played a solo and assisted the stars.

De Witt, Burns and Terrence closed the show with their well known "toy" act and it was enjoyed by those who remained. J. D.

ALHAMBRA

Ten acts, in place of the usual nine, were presented here Monday afternoon, and at 2.15 there was not a seat to be had in the house.

Rose and Ellis, two men and a woman, opened the bill with barrel jumping, and scored a decided success. Rose and the other man do the jumping, the former doing most of the work. The woman works as a clown. Rose does none of the simpler feats of acts in this line, all of his work being difficult and some of it is really hazardous.

His star feats are left for the last. The first of these consists of front and back somersaults from a barrel to the stage and from the stage into a barrel. For the next, he is blindfolded. He stands on top of a barrel which rests on another, which in turn rests on one of three tables, placed one on top of the other, making the performer about fifteen feet from the stage. From this height, he jumps into a barrel resting on a table on the stage and turns a front somersault to the stage. For his closing, he made a back somersault from one barrel into another. Rose is among the topnotch barrel jumpers, and is, unquestionably, the best in his line seen in this house for many a day.

Emma Stephens was so well liked for her singing act that she was called upon to take an encore. She gave six numbers in all, for one of which she played her own accompaniment on a piano. Miss Stephens possesses a pleasing personality and has the knack of putting over a song in a way to win approval.

Fred Fenton and Sammy Fields are crackerjack blackface comedians. Their act is well put together and they put their material over with a bang. They get plenty of laughs for the way in which they present their nonsense.

Gretchen Eastman, assisted by Arthur Hartley, with Malvin Franklin at the piano, presented a "song and dance surprise," which won its full meed of approval. Their first song number is rendered behind a scrim drop. The scrim is then raised and they dance. Hartley then starts a song and is joined by Miss Eastman. Another song by each of them and a song and dance by both completes the act.

Stan Stanley, with his well known act, created an uproar. He has added another man to the act, who works from a stage box and finally goes on the stage to arrest Stanley for stealing the ventriloquist's watch. The dollar a kiss bit won laughs as usual and the entire act was so well liked that Stanley was forced to say a few words in response to the hearty applause.

Cecil Lean and Cleo Mayfield won pronounced success with their singing act. Lean opened with a song, and was joined by Miss Mayfield for the second number. Another song was then rendered by Lean, who whistled the chorus. This was followed by a song by Miss Mayfield, and they finished with a double number. This team is very popular at this house, and is always sure of a hearty reception.

The Ford Sisters, Mabel and Dora, assisted by a pianist, presented "The Ford Revue of 1919," after the intermission, and won decided favor. They presented four dances in as many different costumes. Their last was a dance with clog steps, and was their best effort. Between dances, and while the girls were changing costumes, the man played piano solos and proved himself to be a capable pianist.

Allan Rogers scored the big hit of the bill, and stopped the show. He sang five songs, each of which drew applause that made the house fairly ring. He took one encore and could have taken four or five more.

Leona Stephens and Len D. Hollister in "Out in California" were heartily received, and Henry ("Squidulum") Lewis closed the bill with "The Laugh Shop," scoring as usual. E. W.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from page 9 and on 34)

ROYAL

Bradna and Derrick opened the bill with their equestrian offering. They are capable riders, and the manner in which Bradna jumped on and off the horse thrilled and went over for a big hand. The act is undoubtedly one of the best of its kind and scored nicely for an opening act at this house.

Espe and Dutton held second position and took one of the big hands of the first half. They started with a song, dance and some comedy, and then went to the feature of the act, which consisted of the acrobatic offerings. Gasps of astonishment were heard all over the house when Espe threw the weights into the air and caught them on his neck. The boys are excellent acrobats and deliver their material in a manner that scored.

Lilian Herlein, assisted by Harry Thomas at the piano, started her song cycle with a waltz ballad that immediately revealed the fact that either Miss Herlein has a poor voice, or is troubled with a cold. However, her delivery is good and she has a pleasing personality. Miss Herlein also revealed an extensive wardrobe and rendered each number in a different gown. Harry Thomas proved himself a capable pianist, and is an asset to the act.

J. C. Mack and company offered a "rube" sketch with two assistants, that went over for a good deal of laughter. In the sketch Mack takes the part of a woman of the old inland masculine type, and another man that of her son, while the third member is a girl who just stands around, looks pretty and has about five lines to say. The offering can not be classed as a sketch, as it has no plot whatsoever to it, but is made up entirely of comedy material that is very well handled. The patter, even though clever, has too much to it, and makes the act drag a bit toward the end.

Owen McGiveny closed the first half, and was not permitted to leave without a curtain speech. McGiveny offered a scene from Dickens' "Oliver Twist," and portrayed the character of Bill Sykes, Fagin, Monks, the Artful Dodger and Nancy. In this sketch he showed a remarkable ability for making quick changes, for which he has already made a reputation.

The intermission was filled in by the singing of popular songs by the audience while the words were flashed on the screen. This has proved very popular at this house.

Phina and company started fast and kept the pace all through her act. The company, which consists of Phina, two girls and a man, and a new addition to the act in the person of a little colored girl of about six years old, rendered their singing and dancing in jazz style, which always hits home in The Bronx. The little girl gave an impersonation of Belle Baker in her "Nathan" number, and recited a tribute to Theodore Roosevelt.

Edna Goodrich and company followed with "The Mannequin," which was written for her by Edgar Allan Wolf. In this offering she is capably assisted by France Bendstein, Lavina Shannon, Clara Sydney, Iska Murff and Jack Arthur. The act is well staged and Miss Goodrich displayed a large variety of gowns.

Marie and Anna Clark, who were to have appeared here a few weeks ago, but could not because of illness, scored one of the laughing hits on the bill. The girls work their "plant" stunt in an unusual manner and kept the patter and laughs going fast.

Larry Reilly and company closed the show with a pretty sketch that was filled with Irish traditions, characters and songs that would undoubtedly score a big hit in any other position. The setting is unusually attractive and so are the girls. Reilly has a pleasing voice and rendered his Irish songs well. He also won favor for his dancing. The act is one that should win the heart of any audience.

ORPHEUM

The "Girl in the Air" opened the show and started things with a punch. The turn is a pleasing novelty. There is a seat suspended in midair and a very pretty stage setting with unique light effects. A girl, perched in the seat, sings several songs. There is a device by which the seat is propelled forward and lowered until it reaches the level of the seats in the orchestra, where she pins flowers on one or two men and kisses them.

Deiro played several classic and popular tunes on the piano accordeon in second position, and received his usual big hand.

Jimmy Hussey, assisted by William Worseley in the role of the straight, kept the crowd laughing with a series of gags and side-splitting parodies. Hussey is a born comedian. His general bearing, coupled with his clever Hebrew dialect and the manner in which he renders his songs, is a sure laugh producer. Worseley sang a ballad during the act and received a generous round of applause for it. He has a good voice, and the song fitted nicely into the offering, coming in just where it was needed.

Artie Mehlinger and George W. Meyer, the former doing the singing and the latter accompanying him upon the piano, received their usual share of applause for their rendition of a number of old and new songs. A medley of Meyers' past and present successes provided a fast finish.

Sallie Fisher, in "The Choir Rehearsal," in which she has been playing for some time, was well received. There is a very pretty song running through the turn, which is nicely presented by a cast of six, including Miss Fisher in the role of Esmeralda Tucker, and John Hogan in that of a minister.

Harry and Emma Sharrock presented their comedy and mind-reading act, and rang up a hit of proportions. They are a pair of clever entertainers and have developed their telepathist stunts almost to perfection. The comedy gives the turn just what it needs, elevating it from the usual sombre affairs that acts of this sort are as a rule, and making it a first-rate bit of entertainment.

Adele Rowland sang several songs and delivered a recitation, while Will Donaldson's fingers hovered over the ivories in accompaniment. All of the selections were rendered in the truly artistic manner that characterizes her work. Her opening song was a gem and the way in which it was sung made it seem even better. The recitation also pleased, and she was forced to respond to two encores before she was allowed to depart.

Ruby Norton and Sammy Lee sang and danced their way into favor. They not only perform well, but present a neat appearance that helps in no small measure. They started with a double song and dance in which they did some good stepping. Lee then followed with a dance alone that was nothing short of sensational. The Spanish portion was also well done and the concluding song and dance got them a long and hearty round of applause, all of which was deserved.

The Four Mortons, in the next-to-closing spot, registered a big hit with their talking and dancing act. Sam and Kitty Morton still rank with the best in vaudeville when it comes to putting over dialogue, and Martha and Joe also do well. The turn is just as popular as it ever was.

Lady Alice's Pets, the latter consisting of several trained rats and other animals, closed the show, but did not hold the crowd, through no fault of the offering. There are few acts that could hold an audience coming after the offerings that are on the card this week. I. S.

FIFTH AVENUE

The Ferreros led off with an acrobatic offering and won favor with an excellent routine of stunts. The woman member of the team appeared as a man in clown make-up and pulled a big surprise when she stepped behind a screen and suddenly reappeared, attired in a short dress and displaying her long hair. For their concluding trick the woman balanced a chair and her partner on her head, without using her hands, and held the chair up with her teeth. It was a corking feat, and a hearty round of applause was the reward.

Embs and Alton, a man and woman, presented a musical act, but did not find the going any too easy. Their first song was put over nicely, but the work on the violin left considerable room for improvement. The turn lacks dash toward the end especially. Their concluding number was a poor one for the finish.

Billie Reeves and company garnered the laughing honors with a playlet in which the main features is Reeves' characterization of a "drunk." A man and women assisted him, and both did well. The sketch starts with a home scene, where the anxious wife exacts a promise from her husband, who has an engagement, to come home sober. This all happens in full stage. A drop is then lowered and a slide is flashed upon it explaining that it is now four hours later. Billy Reeves, whose name is mentioned in the dialogue, at the start, as the terrible character who lives on the floor above, then appears and provides comedy with a series of falls and stumbling, all over the stage. Some humorous situations arise when Reeves enters the wrong apartment. The other man, later, also appears in an intoxicated condition.

Largay and Snee, a man and woman, rendered some songs and rendered a dialogue that drew a goodly share of laughs. The woman member of the duo is a clever comedienne and her partner does his part creditably. While they did well with the material on hand, there is no denying that it could be improved in places, as a great deal of the patter has seen better days and belongs in the vaudeville veteran class.

Ivan Bankoff and company presented a classic dancing act that scored a tremendous hit. Bankoff is assisted by a pianist and woman dancer. The latter, who does as much work and is just as important a factor as the principal, certainly is entitled to the mention of her name in the billing and its omission seems to be an injustice to her. She started with an interpretative dance, in which Bankoff later joined her. They then did a number of dances together, with a dance by Bankoff himself. The offering possesses class and should be able to hold its own in any company. At this house it cleaned up.

Mabel Burke is singing a "Smile" song this week, and is scoring her usual success with it. A male singer assists her and does his part well.

Eadie and Ramsden, a man and woman, presented a song and dialogue act, with some slap-stick comedy by the man. It went over well, and in spite of the fact that the audience was departing, was applauded generously.

The Texas Comedy Four in the semi-windup registered a full sized hit with a routine of up-to-date songs. They are a capable quartet of singers and should be able to fit in on almost any bill. They were called up to take an encore, and the number they sang was put over with a bang.

Peter the Great, a trained monkey, closed, and did several feats that provided good entertainment for those who remained. I. S.

AMERICAN

Westika and Understudy, two sea-lions, opened the bill here with an amusing juggling and balancing act. The animals juggle balls, walk a tight-rope and perform various feats that received generous applause. They are well trained and injected some comedy into their performance that pulled a good deal of laughter.

Calvert and Shayne opened with a "shimmy" number that started their song cycle off fast and kept it up to the pace to the end. A few popular songs, a ballad and a comedy number merited them an encore. Both boys have good voices and deliver their numbers well and with plenty of pep. A prohibition number sent them off with a big hand.

Bud and Jessie Gray offered a variety act that took one of the big hands of the bill and deserved it. They started with a setting that disclosed what was supposed to represent taxicab, with Bud as the chauffeur. Some shadow stunts by him were given in this part of the act and went over. The setting then changed to one and Miss Gray started with a telephone song that was very well done. In her second number she was interrupted by Bud and, in this part, put over some good patter with the aid of the orchestra leader. A few more songs and patter and the setting went back to full stage and here Gray did some difficult feats on a bicycle.

Corrinne Tilton offered a character song cycle that is exceptionally well delivered. She is a pretty blonde who can take off "kid" parts and easily get away with them. After an announcement in song, she rendered a new "daddy" number and followed it up with a humorous song, telling the troubles of a waitress. She then gave a "kiddie" song that was received with a great deal of laughter and applause. A bridal song sent her off to a big hand. Miss Tilton has a pleasing personality and will undoubtedly reach better time.

"Pianoville" closed the first half of the bill and scored nicely. The company consists of three girls, who play the piano, and a young man who sings. After a jazz number had been played, the curtain rose and disclosed the girls playing, two of them uprights and one a grand piano. The young man then offered a song about the act and followed it with a selection from "Oh, Look." A medley of popular songs by the girls was very well played and took a big hand. A few more songs filled the act and were generously applauded.

The Brown Sisters started the second half of the bill by stopping the show and kept the applause going until the next act went on. The girls are offering practically the same accordeon numbers they have been putting over for the last year. Although some of their songs are new, a few of the old popular numbers can be changed for newer material. However, the girls played charmingly, both are pretty and both have pleasing personalities. They opened with a medley of classical and then offered a number of popular songs. A medley of patriotic airs were well played and received the most applause of their offering.

Fred C. Hayne and company are still using their old sketch and went over with it here. The story is on the old theme of a newly married couple and too much mother-in-law. The son-in-law at last decides that he can no longer tolerate the conditions in his house and, taking advantage of his wife's mother's belief in spiritualism, frightens her until he compels her to leave. The playlet amuses and is well presented.

The Duquesne Comedy Four offered a number of songs that were well sung and scored. Their comedy is mildewed, as practically every quartette that ever played on this circuit for the last five years have used material along the same lines. A few changes would be acceptable.

Pless and Rector closed the bill with a good acrobatic act that held interest. Some teeth-balancing and various strong-man stunts sent them off to a big hand. G. J. H.

VAUDEVILLE

LT. PAT O'BRIEN, R. F. O.

Theatre—*Palace.*
Style—*Monologue.*
Time—*Twenty-three minutes.*
Setting—*In one.*

Lt. Pat O'Brien, an Irish-American who fought in the great war in a Canadian uniform, because, as he stated in his introduction, the blowing up of the Lusitania convinced him that the place of every loyal American was at the front, has a monologue which is a classic. Despite the fact that the war is over and the great majority are anxious to forget its terrors, Lt. O'Brien's stories of his experiences at the front, which culminated with his escape from a German prison, are brim full of interest.

Wounded and brought down from his flying machine, he was taken to a German hospital and, upon recovery, moved to a prison camp. The prison became crowded and he and several others were taken aboard a train for another camp. On the trip he decided to make an attempt to escape and, leaping through the window of the train while it was going at full speed, he travelled on foot by night and made his way to Holland, from there to Belgium and finally joined the British army. The trip consumed seventy-two days, he lived on vegetables, roots and herbs and, after innumerable harrowing experiences, found his way back to his own company.

Welcomed by his comrades, he was then sent to England where, by invitation, he called on the King, who, he stated, is the most democratic man he ever met. With no attempt at theatrical effects, the Lieutenant told his experiences in a modest, unassuming and sincere manner and made every point tell. The fact that the war is over has not made him forget the Hun, who came in for severe arraignment. A tribute to America ended the act, which scored a decided hit. W. V.

THE GELLES

Theatre—*Palace.*
Style—*Acrobatic.*
Time—*Twelve minutes.*
Setting—*In three.*

The Gelles, three men, a woman, and a male midget, have a combination acrobatic, juggling and risley act in which a score or more of stunts are executed in rapid and showmanlike manner. While little that is really new is shown, the offering is so well put on, the characters are so well costumed and go through the tricks with such speed and ease as to make of the act a valuable offering. The men work well together and the woman does a clever bit of tumbling.

The midget furnishes the comedy in the act and also does well in two or three tricks. A well executed bit of Risley work, in which three of the men take part, is one of the big features of the act.

In the opening position, the act scored strongly. W. V.

RED AND BLONDY

Theatre—*Mt. Vernon.*
Style—*Acrobats.*
Time—*Eleven minutes.*
Setting—*Full stage.*

The curtain rises on full stage, with no setting whatsoever except some props against the wall and which are turned with the white canvas side to the audience.

Red started the act going by entering with a rolled up rug in his arms and lolling lazily around the stage. Blondy entered and both started their stunts with a few balancing and throwing feats. Risley work was the feature part of the act. Some good foot-work, mingled with comedy that was pleasantly put over, sent the act off with a big hand.

G. J. H.

NEW ACTS AND REAPPEARANCES

JIMMY CASSON AND CO.

Theatre—*Twenty-third St.*
Style—*Singing act.*
Time—*Sixteen minutes.*
Setting—*In one.*

This is the Jimmy Casson who has appeared at times with Bessie Clayton, the Shirley Sisters, Betty Bond, etc. He has a good singing voice and handles a ballad as well as he does a raggy number. A nifty manner of wearing clothes and a first class stage presence are both attributes that help him materially.

The act opens with a piano solo by a male pianist, the stage being set with the regulation baby grand and pink shaded lamp, without which no self-respecting singing turn of this type would thing of taking a chance. The solo is cleverly put over, the accompanist being an accomplished musician.

Casson's first song is a jazzy little ditty, which, by the way, he sends over the footlights in great shape. It is followed by a song about prohibition which contains excellent lyrics and a swingy melody. The pianist then gets a crack at the audience and proceeds to rag "The Polish Dance," in workmanlike style. A Frisco cabaret song and a soulful ballad are next contributed by Casson. A march song sent Casson off with the audience clamoring for more, which is assuredly going some, at the Twenty-third Street. Casson wears a Tuxedo throughout the turn.

The act looks fit right now for a "spot" on the big time. H. E.

MADGE EDISON AND CO.

Theatre—*Twenty-third St.*
Style—*Melodramatic comedy sketch.*
Time—*Twenty minutes.*
Setting—*Full stage.*

This is a curious mixture of farce, comedy and melodrama. Possibly it is intended as a travesty. If it is to be taken seriously, the most that can be said of it is that it is very conventional stuff, played in highly competent fashion.

The sketch treats of a woman who has been fooling her husband for years, according to the opening lines of the piece. Hubby is a detective, but he isn't very active around his own home or he would have been "wise" two minutes after he entered the room, in which his wife had only a moment before held a clandestine meeting with another man.

The action here becomes farcical and shortly after runs into melodrama. The man whom the wife met in the room turns out to be the woman's brother, who, despite a pistol shot which the audience hears, has not been shot and killed by her husband. Hubby, by the way, plays both male parts well. The act will do very nicely for the pop houses but the players would do well to get a better vehicle if they intend to go after the bigger time. H. E.

PATRICOLA

Theatre—*Mt. Vernon.*
Style—*Singing.*
Time—*Eleven minutes.*
Setting—*In one.*

Patricola took one of the big hands of the show at this house with a neat song cycle that was well delivered. She has a good voice for popular songs.

Starting with a Dixie number, she offered as an opening a medley of songs. A violin solo and a song with the assistance of the orchestra, received a big hand and also caused some laughter. A number of old songs completed the act.

Patricola has a pleasing personality and delivers her songs nicely. G. J. H.

KNOWLES AND HURST

Theatre—*Proctor's 125th St.*
Style—*Singing and Talking.*
Time—*Fourteen minutes.*
Setting—*In one.*

Knowles and Hurst, a man and woman team, have an offering that is good only in spots. They are capable performers, the woman holding her end up particularly well. But the material, for the greater part, does not enable them to use their talents to the best advantage. With some real dialogue instead of some of their eccentric comedy, oa better arrangement of what they now have on hand, the offering would be vastly improved.

They start with a double song and follow with some dialogue that is lacking in laughs. Some eccentric comedy, which consists mainly of both trying to talk at once, is also offered. But it does not go very well. The woman member of the team then sings a humorous parody on a current popular comedy hit and puts it over well. The man then sings a song, but does it poorly.

The talking which follows is greatly in need of dash. They conclude with a double song which is not very well suited for the close of the turn, and do a dance in which they display the usual stepping employed in departing. I. S.

CLARA HOWARD

Theatre—*Twenty-third St.*
Style—*Singing comedienne.*
Time—*Sixteen minutes.*
Setting—*In one.*

Clara Howard has a magnetic persontlity and a first rate knowledge of comedy values. So delivers lyrics with a diffident kidding style that wins her audiences over as soon as she gets started. At no time during her specialty, it might be said to her credit, does she find fault with her listeners because of a failure on their part to grasp an abstract point. Several of our leading female funmakers might take note of this.

Funny women are scarce, and Clara Howard, although a bit crude at present, shows loads of promise as a comedienne. With the proper handling she will speedily develop into a female comique of the sure fire order. Her present routine of songs and patter is up to the minute in every way and could not be improved upon.

A few more weeks in the pop houses and Miss Howard will be ready for the best. The act was a big hit at the Twenty-third St. H. E.

GRAY AND JACKSON

Theatre—*Fifty-eighth Street.*
Style—*Sketch.*
Time—*Twelve minutes.*
Setting—*Special.*

Gray and Jackson call their sketch "On the Road to Frisco," probably because the full stage settings they use indicate they are among the mountains of Colorado. The man is dressed in full cowboy regalia and the woman makes her appearance with a broken-down motorcycle on which she tells him she is making her way from Boston to the Coast, on a bet. He assists her in fixing a deranged spark plug, and their chance meeting develops into love.

This is the plot of the piece. But after listening to their utterances for a few minutes it becomes evident that the real plot is for these twain to appear in vaudeville with one of the most uninteresting sketches ever seen by this reviewer. M. L. A.

KINGSLEY BENEDICT & CO.

Theatre—*Mt. Vernon.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

Kingsley Benedict has taken an old theme and worked a story around it that is sure to score. The acting is exceptionally well done and the story well worked up. In the sketch, Benedict plays a dual role.

The scene of the play takes place in a room that overlooks Sing Sing prison. Time, the present. The story is as follows:

Larry Forbes has taken for some inexplicable reason a room which overlooks Sing Sing. His father comes to take him to the city. They have a heart to heart talk in which Larry asks his father if he ever sowed any wild oats. The father admits that thirty years before, he had a serious affair with a girl in Lima, Ohio, but was compelled to desert her on account of his father. While they are speaking, a gun shoots, and a siren announces the escape of a prisoner from Sing Sing. Larry goes to bed and the father muses about his Past.

The escaped prisoner then enters and, at the point of a gun, forces the father to hide him until the authorities have passed. The prisoner bears a remarkable resemblance to Larry. They have a talk and it then develops that the prisoner is the son of the girl the father deserted years ago and his own son. In addition he is paying the penalty for a crime committed by Larry.

Larry gives himself up in the prisoner's place and the sketch ends in the prisoner's saying "Give us a cigarette, Pop."

The playlet is unusually well presented. G. J. H.

JAZZLAND NAVAL OCTETTE

Theatre—*Mt. Vernon.*
Style—*Musical.*
Time—*Sixteen minutes.*
Setting—*In three.*

Although it was the last act on the bill the Jazzland Naval Octette went over the top for the biggest hit of the show and stopped the picture from going on.

The act is being presented by Bert Wilcox, of the United States Navy, and the band is conducted by Murdock J. Mansfield, C. P. O., who leads from the orchestra and also plays cornet for two numbers. He starts the act going by playing *reveille* from the orchestra and thus bringing the octette out on the stage. The company then does an opera selection which they jazz in the second chorus. A violin solo, with the accompaniment of the other seven followed and was well played. Some singing by different members of the octette was well done and some comedy exceptionally well put over. The act, as it stands, is ready to make a hit on any bill, be it big time or small. G. J. H.

BETTY HALL.

Theatre—*125th Street (tryout).*
Style—*Singing.*
Time—*Eleven minutes.*
Setting—*In one.*

Betty Hall started her song cycle tryout with an announcement in song about her being a "jazz baby," and thus sang her way into the good graces of her audience. Then, despite the fact that most of the patrons here are Italian and Jewish, she received a generous hand with an Irish song. A few more "jazz" numbers, one of which was a "shimmy" song, sent her off to a big hand. Miss Hall is a blond-haired girl with a good voice for popular songs and a personality that is sure to put her across. G. J. H.

STOCK AND REPERTOIRE

ARTHUR ELLERY TAKES OVER LEASE OF YONKERS THEATRE

Buys Good Will from Shea and Kinsella, Who Have Conducted It as a Stock House Since Last Fall—Company Was Popular and Sale Came as Surprise.

YONKERS, N. Y., Feb. 22.—P. F. Shea and Edward Kinsella caused somewhat of a surprise in the stock world this week when they disposed of their lease of the Warburton Theatre here to Arthur Ellery, who takes possession next Monday. With this sale, of course, will come a change in the name of the stock and with the final performance tonight the Shea-Kinsella stock at this house will cease to exist.

Shea and Kinsella took over the Warburton last Fall and opened well. But the house was soon closed by the "flu." When the company had finally shaken off the after effects of the epidemic, the company became popular individually and collectively. A good class of plays were then presented and the company seemed set for a long stay.

Just what changes of policy the incoming management will make, if any, has not been disclosed, but it is reasonable to predict some will be made.

The present members of the company have been handed their notice, but a number of them, if not the entire company, will be retained by Manager Ellery, as the personal following of each is an asset to the organization.

SOLDIERS TO HAVE TAB STOCK

NEWPORT NEWS, Va., Feb. 19.—The Army and Navy Players announce the opening of the Army and Navy Hall next week with a tabloid stock. The company will include fifteen enlisted men from branches of the United States fighting forces, while the women members of the organization will be recruited from society.

The program will include one one-act play and feature pictures, with a change of bill twice a week. The prices of admission are set at 10c. for the soldiers and sailors and 50c. for the public.

The hall seats 4,000. The road show of the Army and Navy Players has returned after a successful tour of four weeks.

OLIVER STOCK BREAKS RECORD

ST. PAUL, Minn., Feb. 19.—The Otis Oliver Players broke the house record of the Shubert Theatre last Sunday with "Johnny Get Your Gun," matinee and night, playing to 2,476 paid admissions. This is the sixth week of this company and big business has ruled since the opening. St. Paul has not suffered from the usual severe cold weather this Winter and playgoers have been taking advantage of it. "Rich Man, Poor Man" will be next week's offering of the Otis Oliver Players.

CHESLEY JOINS POLI CO.

BRIDGEPORT, Conn., Feb. 21.—Herbert B. Chesley has been especially engaged for the Poli Players at the Lyric, to play the Priest in "Pierre of the Plains," to be presented next week by the Players.

KIDD STOCK PLAYING IOWA

FT. MADISON, Ia., Feb. 19.—The L. Herbert Kidd Stock Company is touring this territory, and, with a good line of plays, is drawing well. The company is here this week.

MAY EDWARDS CO. ORGANIZING

DETROIT, Mich, Feb. 20.—Manager King Perry is here organizing the Mae Edwards Players for the coming season and plans to make an early Spring opening.

LEONARD OPENS APRIL 1

HAMPTON, Va., Feb. 20.—Manager F. L. Christie is getting the Leonard Show ready for its opening on April 1. Rehearsals start about March 20.

RUFFIN JOINS BROCKTON STOCK

BROCKTON, Mass., Feb. 19.—Gordon Ruffin joined the Warren O'Hara Stock at Hathaway's Theatre last Monday as stage manager.

RUTH ROBINSON RETURNS EAST

Ruth Robinson, having closed her stock engagement in the West, returned to New York last week.

DRAWS BIG IN ONEONTA

ONEONTA, Feb. 19.—The Myrkle Harder Stock Company played the Oneonta Theatre last week to a gross of more than $2,400 in spite of bad weather and the fact that the week was between pay days.

The Champlin Stock Company on Fair Week (September 16-21) drew $4,052.70. With a house seating only 555 this is record business.

On February 6 "Parlor, Bedroom and Bath" played one performance to $753.25.

Manager H. M. Addison, who is now directing the house, expects to return to the road early in the Spring with a one-night stand Musical Show which he is now preparing.

HALIFAX STOCK BREAKS RECORDS

HALIFAX, N. S., Feb. 19.—The Majestic Players are breaking all stock records for this city. "The 13th Chair" broke all previous house records. The following week "The Easiest Way" filled the house at every performance, virtually "jamming them in," filling every seat and every bit of standing room and even turning people away.

The business of the latter play topped "The 13th Chair" by a fair margin and unquestionably made a record that will not be excelled till the capacity of the house is enlarged. Next week "The Unkissed Bride" will be the bill.

BLAIR ENLARGES SHOW

SHERMAN, Tex., Feb. 20.—Jessie Blair, manager of Blair's Comedians, has set his opening for April 1st at this place. He will play through Texas and Oklahoma. Manager Blair is having his show thoroughly overhauled and has added to his euipment.

ENGAGED FOR "ROMANCE"

UNION HILL, N. J., Feb. 20.—Frances Carter and Joseph Singer have been specially engaged by Manager Wm. Wood for "Romance,' which will be given at the Hudson Theatre next week.

WILL HEAD BUFFALO STOCK

BUFFALO, N. Y., Feb. 22.—Virginia Fox Brooks has been engaged as leading lady of a stock company which will open in April for a Spring and Summer season of stock here.

SIGNS FOR BROADWAY SHOW

Amy Leah Dennis, well known as a stock ingenue lead, has been engaged by George Tyler for "Sawdust Sentiment."

IS JOBBING AT YORKVILLE

Frances Eldridge is jobbing this week with the Blaney Stock Company at the Yorkville Theatre in "Mme. X."

CHICAGO NEWS

TALBOTT HEADS SHOWMEN'S LEAGUE FOR THE NEXT YEAR

Is Elected at Convention in Chicago, Where Carries Entire Ticket to Victory—New York Branch Is to Get Charter in Near Future

The Showman's League of America convention ended here Wednesday with the annual election.

Edward C. Talbott was re-elected president, carrying practically Independent Ticket No. 1 with him. Steven A. Wood, running for third vice-president, was defeated by Jerry Mugivan, on the regular ticket. Col. F. C. Owens, chaplain of the Showmen's League of America for the last three years, asked to be permitted to retire from that position. The following officers were elected:

President, Edward C. Talbott; first vice-president, Fred M. Barnes; second vice-president, Herbert A. Kline; third vice-president, Jerry Mugivan; secretary, Walter D. Hildreth; treasurer, Edward P. Neumann.

The following were elected to the board of governors:

William H. Donaldson, James Patterson, Con T. Kennedy, Felice Bernardi, Charles McCurran, M. S. Bodkins, W. H. "Bill" Rice, Arthur Davis, William L. Wyatt, Bob Delgarian, Sam Frankenstein, Edward F. Cummings, Thomas Rankine, Charles G. Browning, Bert Earle, John Miller, Clarence A. Wortham, Charles H. Duffield, William A. Lavelle, Edward F. Carruthers, W. C. Huggins, Edward A. Hock, A. H. Barkley, John A. Pollitt, Fred L. Clarke, George H. Colemand, Mort B. Westcott, Al Latto, M. S. Barnes, Charles Sparks, Walter Shannon, Fred Wagner, John Agee, W. H. Godfrey, Harry G. Melville, Nathan Miller, C. R. "Zebbie" Fisher and Warren B. Irons.

Five candidates running unopposed for the board of governors of the New York Branch No. 2 were Joseph G. Ferari, Harry F. McGarvie, Harry Raver, Edward C. White, James C. Timony.

It is planned to issue a charter to the New York Lodge Showmen's League of America No. 2 this week. The New York branch has been operating under a special permit from the Chicago lodge.

THESPIANS ARE IMPROVING

The bulletin issued by the American Theatrical Hospital carries six ailing thespians. Alice Grant, of Grant and Cook, is recovering, following a serious operation on the brain.

Jean Cowan, of Jean and June Cowan, is being held at the hospital for observation and rest.

Charles Hasse, of Hasse and McGuire, is suffering from rheumatism.

Billie Newman is reported to be doing nicely following an operation.

Florence Dupont continues to improve.

George A. Newton is well on the road to recovery following an operation.

TO ALLOW ONE DANCE A YEAR

An amendment to the ordinance requiring all wet and dry cabarets to close at one o'clock was recommended early this week by the city council license committee. The amendment provides that the city collector shall allow each reputable social, fraternal, educational or charitable organization to hold one dance each year until three o'clock in the morning. The amendment will be acted upon this week.

"PRINCESS VIOLET" HAS AN HEIR

Mrs. Thomas B. Vollmer, "Princess Violet," the smallest lady pianist in the world, stading three feet four inches and weighing fifty-four pounds, gave birth to a bouncing baby boy last week weighing seven and one-half pounds. A serious operation was performed in order to save the life of the mother and child by Dr. Max Thorek at the American Theatrical Hospital.

SHAPIRO HAS NEW ACT

Abe Shapiro, recently discharged from the army, and Harry Faulkner will offer a new comedy act in vaudeville. The act is now in rehearsal and will be seen at one of the outlying theatres next week.

INJURY FORCES CANCELLATION

Ernest Hiatt was forced to cancel local engagements last week on account of having seriously injured his hand. He is routed for a tour of the Western Vaudeville Managers' Association.

GEST TAKES TWO PLAYS

Morris Gest has taken two offerings from Ring Lardner, the humorist of sports, one a straight comedy of American life and the other a musical comedy.

FAIR ASS'NS STILL APART

Contrary to expectations and the wishes of many persons in both camps, the breach made some time ago in the friendly relations of the American Association of Fairs and Expositions and the International Association of State Fairs and Expositions, was not healed at the conventions of both bodies held in this city last week. As a result, the two organizations will go on working separately at least for another year, when another convention will be held at which the matter may be smoothed over.

Following the closing days of the conventions it was rumored that the government had looked favorably upon the requests of these organizations regarding railroad rates for next season.

COOK MURDER TRIAL STARTS

The trial of J. Norman Cook, known theatrically as Jack Cook, opened Monday morning. He is charged with the murder of Bill Bradway. Many theatrical witnesses will be used during the week to testify as to the character of the accused man.

Norma Cook, a daughter, over whom Cook is charged with killing Bradway, was reported to have disappeared, but was later on said to have been filling a moving picture engagement for Mr. and Mrs. Sidney Drew, said to be distant relatives of the girl's.

RUSHING WORK ON STATE LAKE

Plans are being rushed in order to open the New State Lake Theatre and building about the first week in April. House attachees are being arranged for and work is proceeding rapidly.

EXTENDS "CHU CHIN CHOW" STAY

Because of the success of "Chu Chin Chow" at the Auditorium, Morris Gest has extended the engagement four weeks, besides adding four extra matinees a week.

MADE HIGH AVERAGE

McVicker's Theatre had an average daily attendance of 8,000 last week. The others, Jones, Linick and Schaefer houses, had an average daily attendance of 8,700.

ENGAGED FOR "SEPT. MORN"

Little Mary Jane, Will Godall, Arthur and Lucy Tackham and Henry Marbury have been engaged for the revival of Rowland and Clifford's "September Morn."

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THE CONTINENTAL SUNDAY

At a recent meeting held in Washington, D. C., under the auspices of the Pastors' Federation, the ministers raised a fund of more than $1,000 for the purpose of making a fight to close every place of amusement in that city, because of the fear that the return of large numbers of soldiers from abroad would mean the advent of a "Continental Sunday."

Perhaps the layman does not understand what is meant by a "Continental Sunday." But the layman does understand that ministers throughout the country have gradually been encroaching more and more upon his rights until he has decided it is high time to make a stand and assert himself or be condemned by the Sabbatarians to the yoke of Puritanical tyranny that existed in the days of the Pilgrims.

In those days, a husband was forbidden by law to kiss his wife on Sunday. In those days a man was forbidden by law to drive his horse for pleasure. In those days the child who dared to stay away from "meeting house" was "flogged within an inch of his life." And all in the name of the church.

In the days of the Puritan, also, a "witch" was sacrificed at the stake. A human being, man or woman, who showed a knowledge beyond the understanding of his or her fellows, was tied to a stake, while canting hyprocrites, in the name of religion, stood around and in solemn (?) prayer watched the writhing of a fellow being. And all this was approved by the "ministers," the "sabbatarians," the "God fearing people of that day."

Was this religion? They thought so and thought so because the church was the dominating power of the day. The church was supreme because of its power and influence over the ignorant; because it fostered superstition.

But in the year 1919 the world is centuries older, the barbaric practices indulged in in the name of the church have gone forever and the autocratic power the church once held has also gone forever.

If the ministers at Washington will devote themselves to the salvation of the souls who come within their walls they will find their time fully occupied. No doubt they would like to turn the hands of time back to the 15th century and force people to go to church. Yes, and flog them if they dared to stay away. But they had better go slow or they will further lose their influence.

Ministers must remember that the war just ended has changed the customs of the world. That no one sees with the same eyes he saw with five years ago. The strain and tension of nearly five years of slaughter has left us different beings. We need, now, more than ever, recreation in every form to divert our minds and to bring us back to our normal condition, or as nearly so as possible, for it is doubtful if we will ever be the same as we were.

Let the minister stick to his pulpit, and not worry about a "Continental Sunday." A person who goes to church will go if a hundred theatres were open. And he who goes to a theatre on Sunday will not go to church if a theatre is closed.

Religion is a good thing when not used as a club.

115 BOYS IN SOLDIER SHOW

Editor NEW YORK CLIPPER:

Dear Sir: Just a few lines about the musical comedy show "A Buck on Leave," which was organized by the personnel of the Motor Transport Corps, Verneuil, France, under the command of Colonel Harry A. Hegeman. The company consists of one hundred and fifteen "Yankee Boys."

The show opens with a vaudeville act entitled "Hell," scene "Somewhere Down Below," featuring Lyman Root and Jack Spaulding, the latter taking the part of a well-known character, "The Kaiser," in which he proves himself a very good actor. At the close of this act, comes "The Buck on Leave," scene, interior Carefree Hotel, Aix-les-Baines. The leading role "A Buck" is played by Patrick H. Barnes, who has a very amusing style of delivery and furnishes many laughs upon the officers.

The next feature is Larry Young, better known among the boys as "Bill Caruso." His song, "Smiles," supported by a chorus of twenty-four, is one of the hits of the show.

The part "A Real American Girl" is very well acted by Joe Donoghue, who certainly has them guessing. After which we had Joe Barnett, our "Black Face Comedian," who never lets them up. He takes the part of "Porter First Class," having most of his dialogue with his partner Jack Spaulding, as the hotel clerk. Irving Berlin's song, "Oh, How I Hate to Get Up In the Morning," is put over with a "bang" by Irving Scott and chorus.

Second act opens with an exterior scene of the same hotel. In this act we have General Pershing very well portrayed by Lyman Root. Then came the String Jazz Band, which more than "Jazzed It Up." After which Wm. Hobbs, who is well known in the States as a magician, pulled the rabbits and whole poultry farm from the General's hat.

Then we have Joe Donoghue in his song, "Oh, Frenchy," supported by "Her" beauty chorus, which more than went over. After this came Barnett and Spaulding in their latest Black Face Act "The New Captain" (written by Barnett and Spaulding), who proved to be a "riot" for twenty minutes.

The finale is a very beautiful picture showing the Allies, including the Red Cross Nurses, while Pat Barnes sings a big "Hit," "Wake Up, Napoleon."

Our executive staff consists of the following officers and non-commissioned officers:

Stage Director.....Capt. E. Van Hise
Manager.....Lt. Gordon Laughead
Orchestra Leader.....Chauncey Griffin
Scenic Artists.....Sgt. John D. Evans
Stage Carpenter.....Van Ness Williams
Electrician.....Sgt. Eric G. Nylund
Master of Properties...Sgt. Joseph Burns
Front Light Operator.Sgt. J. H. Buckman

The show is now entering upon its third successful month and is rated as the best show in the American Expeditionary Forces.

Trusting you will give this a good spot in your next issue, I beg to remain,

Yours respectfully,
EDWARD P. VAN HISE.

Motor Transport Corps,
U. S. A. P. O. 772, Verneuil, France.
January 25, 1919.

TWENTY-FIVE YEARS AGO

Hans Von Bulow died at Cairo, Egypt.

Fritz Williams was with the Lyceum Stock, New York City.

"The Amazons" was produced at the Lyceum Theatre, New York.

"Somebody Loves Me" was published by Willis Woodward & Company.

"Yewraliarty" and "The Old Stage Door" were published by M. Witmark & Sons.

George M. Cohan was billed as "Character Comedian and Unrivaled Buck and Wing Dancer."

Answers to Queries

C. R. S.—A. H. Woods produced "On With the Dance."

H. S. D.—Edna May has appeared in films for the Vitagraph.

G. N. T.—Maurice Burkhardt played the United time in 1917.

T. A. L.—Write to William Fox. He will be able to tell you.

L. S.—The Casino Theatre played vaudeville about twenty-six years ago.

J. I. N.—Five-cent motion picture houses are not allowed to charge a war tax.

J. N. C.—You can get the information by reading THE CLIPPER Route List.

TOM, New Haven.—Mme. Helen Modjeska, the Polish actress, died in Los Angeles.

T. N. S.—Scott and Carroll presented an act about a year ago entitled "The Raw Recruit."

G. H.—Olga Petrova is Russian by birth. Yes, Alla Nazimova is also a native of that country.

G. N.—Henry K. Scienkewicz wrote "Quo Vadis." George Kleine produced it as a motion picture.

H. A. Z.—"By Pigeon Post" was produced by Flo Ziegfeld. It played at the Cohan Theatre for about a month.

G. V.—The Friars is an organization of theatrical and newspaper men. It has a clubhouse at 110 West Forty-eighth street.

NAT, Boston.—The Dixieland Jazz Band appearing with Hale and Patterson is the same that made records for the Victor Company.

T. O. B.—Princess De Lama and company played on the Orpheum time in 1917. They appeared at Salt Lake City, Utah, during the week of Oct. 31 of that year.

N. P.—There is absolutely no truth in the rumor that Mary Pickford has succumbed to influenza. She was recently ill, but has almost regained her health.

D. H. L.—Edna Goodrich is now presenting "The Mannequin" over the Keith time. Yes, she is the Edna Goodrich who was Nat Goodwin's fourth wife. That has not yet been decided.

E. H.—We do not know of any school of acrobatics. However, the instructors in any good gymnasium will always help and suggest stunts to pupils showing an aptness for such work.

N. A. W.—Questions pertaining to religion or the personal affairs of members of the profession cannot be answered here for obvious reasons. Why not write him a personal letter? He will probably give it his attention.

D. D.—Maciste was featured in "The Warrior." It was a seven-reel film. In it Maciste played the role of a gigantic Italian soldier, who was largely responsible for some of the losses suffered by the Austrians in fighting against the Italians.

Rialto Rattles

VAUDEVILLE PROVERBS NO. 2
Half a week is better than none.

THEATRICAL MYSTERIES NO. 33
Why do movie magnates always fold their arms when they pose for trade paper photographs?

UNUSUAL OCCURRENCE
"Classical dancer appears as witness in suit."—Trade paper headline. Must have been rather interesting classical dancers so seldom appear in suits of any description.

THINGS WORTH HAVING
Jack Norworth's cane.
Olga Petrova's encore bow.
Doug Fairbanks' grin.
George White's pedal extremities.
Frisco's derby.

"GOOD OLD DAYS" NOTE
Actors who are continually sighing for "the good old days" might just as well stop. The "good old days" seem to be with us right now, four more traveling shows having stranded last week.

THEY'LL SURELY DO 'EM GOOD
A new co-operative picture booking scheme was launched last week, the initial announcement of the promoters of the plan stating that the primary object of the organization was to do the exhibitors good.

SOUNDS REASONABLE
Bert La Mont is producing a new vaudeville act entitled "Turkish Bath Frolics." If Bert will only get Joe Towle to play the leading part, he certainly should be able to turn out a production that will be a clean-up on any old bill.

WHO KIN TELL?
Just before the country-wide prohibition law went through nine popular songs were written in an effort to create anti-prohibition sentiment. Oh, well, maybe the prohibition law would have gone through anyway.

JACK SPEAKS A WORD FOR BILLY
Jack Dunham says he can't understand the clamor that has arisen recently against Sunday performances.

"Why not let Billy talk all he wants to? I heard him in Boston, and everybody thought his monologue was a knockout," says Jack.

HARDLY SEEMS POSSIBLE
Abe Feinberg, who claims he was the first vaudeville agent to dig up a dramatic sketch without a telephone in it, asserts he has made another wonderful discovery. After many years of patient effort, he declares he has at last found a ventriloquist who does a twenty-minute routine without eating or drinking anything during the entire course of his act.

JUST A SUGGESTION
It has become all the rage down in Palm Beach to carry a goat around with you, according to the newspapers. It is not known, however, whether Flo Ziegfeld, who is now vacationing at the resort, has taken up the fad or not, owing to the scarcity of the animals caused by the unusual demand. In case that Ziegfeld can't buy a got in Palm Beach, it would be real clubby if the Shuberts would come to the rescue and return the one they took from the Follies producer at the time they forced Chic Sale to return to them.

VAUDEVILLE VETERANS
"Have you ever been to a foreign country?" "Sure, I've made three trips to the Bronx."

"My boy, do you know that this is a quarter cigar I'm giving you?" "Why, I thought it was a whole one."

"You look thoughtful. Are you thinking of the future?"

"No, this is my wife's birthday and I'm thinking of the present."

"Look me straight in the face." "What, and spoil my whole afternoon."

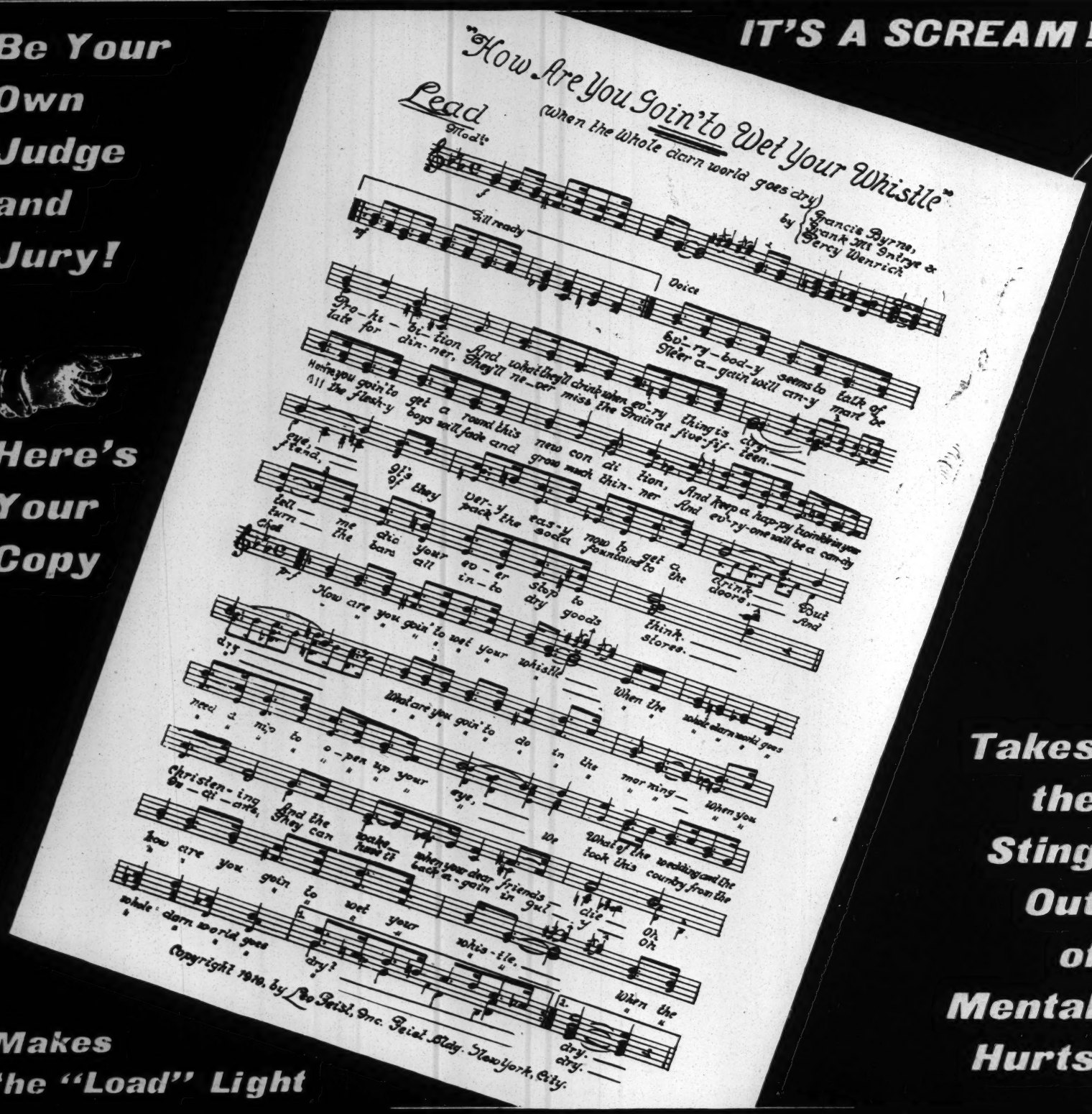
HOW ARE YOU GOING TO WET YOUR WHISTLE

(WHEN THE WHOLE DARN WORLD GOES DRY)

IT'S A SCREAM!

Be Your Own Judge and Jury!

Here's Your Copy



Makes the "Load" Light

Takes the Sting Out of Mental Hurts

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.
DETROIT, 213 Woodward Ave.
KANSAS CITY Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

BURLESQUE

EXAMINE MORE WITNESSES IN WHEEL SUIT

RAP "MORNING GLORIES"

That George E. Lothrop, owner of the Howard Theatre, Boston, and director of the American Burlesque Association, passed favorably on "The September Morning Glories" show when it played at his house was the testimony of J. A. Weingarten, Asa Cummings, Frank Freeman and Joseph Carlyle, whose depositions were taken in Chicago last week to be read at the trial of the Supreme Court suit brought here by Izzy Weingarten against the American Burlesque Association.

J. A. Weingarten's testimony in part was as follows:

Q.—Did you ever have a conversation with George E. Lothrop, vice-president and director of the defendant, concerning the plaintiff's show, "September Morning Glories"? A.—Yes, on the 10th of September, 1917, about 3.30 in the afternoon, I came to the theatre, and Lothrop was at the door. I had never met him before. I introduced myself to him and explained who I was. He said, "What's the kick about the show? From what I saw of it it was a good show—a very good show." And he also said, "If the rest of the shows were as good as this I would be perfectly satisfied." I then asked him what he thought of the idea of the American Burlesque Association trying to take the show away from my brother, and he said, "They have a lot worse shows than his on the wheel." "Well," I said, "I can't understand. There is one thing only that I can see, if any, that they want the franchise for themselves; that is the only thing I can see." "Well," he says, "I don't know." That ended the conversation between Dr. Lothrop and myself.

On cross-examination, Weingarten reiterated his conversation with Lothrop regarding the show, and then testified as follows:

Q.—What was your interest or connection with the show "September Morning Glories" and its owner or management in September, 1917? A.—I was business manager and advance man.

Q.—Have you at the present time any financial interest or other interest in the outcome of this action? A.—No, sir.

Q.—Are you at the present time employed by or otherwise interested in any enterprise with or on behalf of Henry Weiss, the plaintiff herein? A.—No, sir.

Q.—Are you at present employed or otherwise interested in any enterprise with or on behalf of I. M. Weingarten? A.—No, sir.

Q.—What relation is Henry Weiss to I. M. Weingarten? A.—Brother-in-law.

Q.—What relation are you to I. M. Weingarten? A.—Brother.

Q.—Would you like to see the plaintiff herein win his suit? A.—Yes.

The deposition of Asa Cummings reads in part as follows:

Q.—Did you ever have a conversation with George E. Lothrop about "September Morning Glories?" A.—Yes, sir. Mr. Frank Freeman and I went over to Mr. Lothrop's theatre—back of the box office and Mr. Freeman introduced me to Mr. Lothrop as manager of the Star and Garter. Mr. Lothrop made the remark that Mr. Weingarten owned the "September Morning Glories"—"Too bad they took the show away as it wasn't half bad." And I told him that the show would have been much better had we been allowed to use an electrician, as we had two vaudeville acts with the show which we could not use on account of not being allowed to use an electrician by the Columbia Circuit and the American Circuit. Mr. Lothrop said he watched the show Monday, that it was all

(*Continued on page* 29)

CLUB HOLDS CIRCUS NIGHT

Circus night was held at the Burlesque Club last Friday night under the supervision of Billy Roehm. Everything in the club rooms had a circus atmosphere. In the large room upstairs, a tent was rigged up, with sawdust on the floor. The acts were performed here before a crowd that more than packed the room. The back room was used for the side shows.

The show started with a parade in which James X. Francis was the equestrian master in charge. Brad Sutton, the official announcer, came in for a good share of applause for the way he carried out his end of the program. The parade, while short, started things off well. The rest of the program was as follows:

Clowns: Charles Mac, John Muldoon, Fred Hackett, Will Ormsby, Ernest Schroeder.

Strong Man: Meyer Harris, bare back rider; Adolph Singer.

IN THE RING:

Act 1—Sherlock Holmes, The Wonder Dog.
Act 2—Arronson, Deep Breathing.
Act 3—Frank Gould, Acrobatics.
Act 4—Martha White, contortionist.
Act 5—King and Prince, burlesque boxing.
Act 6—Meyer Harris, feats of strength.
Act 7—The feature of the evening, The Sharrocks, mind reading.
Act 8—Singer & Francis, educated horse and master.
Act 9—Sam Herman, Johnny Black's find.
Act 10—Rogers and Donnelly, hand-to-hand balancers.
Act 11—Beatrice Osgood, wire act.
Act 12—Miss Billy Harris, flying ring act.
Act 13—William Ahern, lariat thrower.
Act 14—Charles Mac, whirling Dervish.
Act 15—Harold Yates, whistler.
Act 16—Jacobs, Golden and Rogers, lion tamers.

STAFF.

Will Roehm, master of ceremonies.
Lou Sidman, electrician.
Meyer Harris, props.
Mark Lee, steward of refreshments.
Ed. Feiner, peanut vendor.
Charles Feldheim, red lemonade.
Sid Rankin, hot dogs.
Alfred Nelson, pop corn.
Frank Eldridge, sandwiches.

TOM HOWARD CLOSES

Tom Howard closed at the Crescent, Brooklyn, Saturday night, to fill an engagement at the Folly, Baltimore, for the balance of the season. He has been engaged for the Howard, in Boston, for Summer stock, by Strouse and Franklyn, as principal comedian and producer. He has also signed a contract for a wheel show for next season.

BEDINI REVISING SHOW

Bedini is revising his show for the Columbia Summer run and will give it a new name. He will also have a new company, except Clark and McCullough, and the Kelso Brothers. Among the new members engaged is Ray Montgomery, straight man of the "Paris By Night" company.

WELSH SIGNED FOR FOUR WEEKS

Ben Welsh has made arrangements for a four weeks' engagement at Hurtig and Seamons, to start June 2. He will open with his present show and change it each week.

"AMERICANS" HAVE BIG WEEK

BALTIMORE, Md., Feb. 24.—The "Americans," with Jack Dempsey as an added attraction, broke all records at the Gayety Theatre, this city, last week. The receipts were $6,900.

MAY GET KEITH THEATRE IN PROVIDENCE

K. & E. TAKE COLONIAL

PROVIDENCE, R. I., Feb. 24.—Despite the fact that it has been stated the Columbia Amusement Company will not present burlesque in Providence next season, there is considerable curiosity among theatrical folk regarding the house they will select, now that they have given up the Colonial, for every one believes they will send a show here weekly, just as in seasons past. Many persons profess to believe that they will secure control of the house now used by the Keith interests for vaudeville, for, before the new seasons opens, the Keith people will have a brand new house ready for their patrons.

P. F. Shea, owner of the Colonial, and with whom the Columbia had a contract covering the last few years, was in town last week, together with representatives from the Klaw and Erlanger office, and a contract was drawn up under which Klaw and Erlanger are to manage the house for the next ten years, with an option on ten more years at the expiration of that period. They are going to use the house for legitimate attractions.

The present Keith house, being well situated and in good condition, would make a good burlesque house, if the Columbia gets hold of it. Before leasing the Colonial, the wheel shows used to be presented in the Westminster.

CHANGE ADVANCE AGENTS

The announcement in these columns several weeks ago that the Columbia Amusement Company was desirous of having press agents to do the advance work for their shows was borne out last week when William Hale, who has been ahead of some of the biggest shows in the country accepted an offer from Jess Burns to go ahead of "The Million Dollar Dolls." He started work this week in Providence. Fred Jacobs, the former agent, has accepted a position in Newark.

LEAVE THE "MILE-A-MINUTE GIRLS"

COLUMBUS, O., Feb. 23.—Claud Radcliff and Ella Claus closed with the "Mile-a-Minute Girls" here today, and will go into vaudeville. Ben Howard, recently discharged from the army, replaced Radcliff and Florence Pointer late at the stock house in Washington, replaced Miss Claus. Mildred Gilmore will close with the company next Saturday in Canton. James Powers, manager of the company, also closed here, and Tom Grady has succeeded him.

MABEL REFLOW TO CLOSE

Mabel Reflow, soubrette of the "Golden Crooks," will close with that company at the People's Theatre, Philadelphia, Saturday night.

REEVES HAS $8,000 WEEK

BOSTON, Mass., Feb. 4.—Al Reeves played to over $8,000 at the Gayety, here, last week, beating his Christmas week record a short time ago at Waldron's Casino by more than $2,000.

COOPER SIGNS NEW ACT

James E. Cooper last week placed William Ahearn with the "Blue Birds." Ahearn does a lariat specialty. He was recently discharged from the navy.

Burlesque News continued on Page 29

THE SOCIAL MAIDS, AT COLUMBIA THIS WEEK, IS FAST SHOW

The Social Maids, this week's offering at the Columbia, is a "fast show," and while it is not up to the standard from a scenic standpoint, it is so meritorious in other respects that its scenic deficiency is forgotten.

The program on Monday announced "the farewell tour in burlesque of Stone and Pillard." If this is true, burlesque is to lose one of its biggest box office attractions and a team that has been identified with this end of the business for a long time.

An audience that filled the house was on hand Monday afternoon and the audience gave every evidence that it enjoyed the performance.

While there was plenty of comedy, of a slapstick order, it can be said that the dancing was the most important factor of the performance, and everyone who enjoys this can see all kinds in this show.

George Stone in his tramp make-up handled the principal comedy situations, he was assisted by Bert Bernard and John O'Donnell. Stone is the same untiring worker we have seen in the past. He is on the stage most of the time, but unlike many other featured comedians, he does not "hog" it all, giving his co-workers opportunities to get laughs. Stone is dancing this season and dancing more than ever, and it can be said that he stands alone in burlesque as a high-class stepper. His eccentric and acrobatic steps are executed most cleverly.

Etta Pillard, the co-star in the show, seems even more attractive than when we last saw her. Miss Pillard has a winning personality and is pretty, easily captured her audience early in the show. She dances with grace and skill and her numbers were a decided success Monday afternoon. Her costumes are elaborate and in good taste. They are of unusual beauty and rich looking. Miss Pillard reads lines nicely and works fast and hard. Her different styles of dancing were greatly appreciated and generously applauded.

Bert Bernard is doing "Dutch" and he handles the part very well. His dialect is good and he is a hard and earnest worker. He is also a clever laugh maker.

Jack Pillard is doing the straight. He does nicely, in fact, his work shows much improvement since we last saw him. He reads lines distinctly and dresses well. He also has a good singing voice.

John O'Donnell is doing comedy, working-up to Stone all through the performance. O'Donnell does well and is a corking good "hoofer."

Lew Toll is in bits, he is coming along nicely and will be set soon for something better.

Cecil Jefferson is the prima donna, and Mabel Blake and Rose Duffin, two shapely and pretty girls, who are used mostly in leading numbers.

The singing and dancing specialty early in the show of Stone, Miss Pillard and O'Donnell was well liked and called for four encores.

Etta and Jack Pillard offered a neat singing duet that pleased. It went over well.

The bit with Stone playing a guitar and finishing with a burlesque Spanish dance went over big. Bernard and O'Donnell assisted Stone in this scene.

The "dancing lesson" was worked up well by Stone. He had Miss Jefferson and O'Donnell assisting him in getting the laughs.

Bernard and Jack Pillard got over a good singing and talking specialty in one.

Miss Pillard's "doll" number took well, finishing with the fishing poles. Stone worked up a laugh when he passed out a pole with a bottle of beer on the line.

The "Indian dance creation" was excellently staged and the electric and scenic effects were pleasing to the eye. The Indian dance was well staged, and nicely carried out by the different principals doing a little dance, with Stone and Pillard coming in at the finish with another of their own original dances that called for three curtain calls. Stone, program states, originated and produced this scene. It was beautifully offered and is away from anything we have seen here this season.

Stone and O'Donnell pleased with their parodies. They had to take half dozen encores.

Miss Pillard's dancing specialty was a decided hit. Her different styles of acrobatic dancing won hearty applause, and when she went across the stage on her shoulders it stopped the show.

Bernard and Toll offered an eccentric dance that pleased.

Stone appeared at the finale of the show all cleaned up and made a classy appearance in his dress suit, as did Miss Pillard in her black jet gown. SID.

HAD $8574 WEEK

The "Bowery Burlesquers" did a total business of $8,574.50, when they played at the Columbia, Chicago, recently.

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	A Rip Snorting, Sure-Fire Song Hit **JA-DA JA-DA** Special Stage Versions for Any Kind of Act	By BOB CARLETON
2	Eddie Cantor's Big Hit with the "Follies" **JOHNNY'S IN TOWN** He Says: "It's the Biggest Hit I Ever Sang"	By JACK YELLEN GEO. W. MEYER and ABE OLMAN
3	Cleaning Up and No Wonder **SALVATION LASSIE OF MINE** "She Brought Doughnuts to the Doughboys"	By JACK CADDIGAN and CHICK STORY
4	The Most Magnificent Song of the Period **THE ROSE OF NO MAN'S LAND** A Tribute to the Girls Who Took Care of Our Boys	By JACK CADDIGAN and JAMES A. BRENNAN
5	A "Kiss" Song That's Different **THE KISS THAT MADE ME CRY** A Sure-Fire Ballad Hit	By JOE BURNS, ARTHUR FIELDS and ARCHIE GOTTLER
6	The Great Peace Making, Joy Bringing Ballad **IN THE LAND OF BEGINNING AGAIN** Nothing Sad About It—Everything Glad About It	By GRANT CLARKE and GEO. W. MEYER
7	Everybody Loves to Sing This Wonderful Song **YOU'LL FIND OLD DIXIELAND IN FRANCE** A Southern Ditty a la Francaise	By GRANT CLARKE and GEO. W. MEYER
8	Well, You Know Now, Where to Get It! **WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?** It's a Hit—Therefore, Consequently, We Publish It	By SIDNEY MITCHELL and ARCHIE GOTTLER
9	A Toast Song to Our Sea Heroes **THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK** Even the Soldier Boys Love to Sing It	By HOWARD JOHNSON U. S. N. and IRA SCHUSTER
10	It's a Scream—Takes the Sting Out of Mental Hurts **HOW ARE YOU GOING TO WET YOUR WHISTLE** **(WHEN THE WHOLE DARN WORLD GOES DRY)**	By FRANCIS BYRNE FRANK McINTYRE and PERCY WENRICH
11	Plenty of Screams, Without Vulgarity **EV'RY DAY'LL BE SUNDAY WHEN THE TOWN GOES DRY** Self Adjusting—Will Fit Any Spot	By WILLIAM JEROME and JACK MAHONEY
12	That Peach of a Novelty Rag Jazz Hit **EVERYTHING IS PEACHES DOWN IN GEORGIA** It Has the Kick That Does the Trick	By MILTON AGER and GEO. W. MEYER

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.
DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

MELODY LANE

SPECIAL SONGS ARE FAST DISAPPEARING

Artists Whose Acts Were Composed Almost Exclusively of this Type Song are Discarding Them

The special song, that number which every big and small time singing artist formerly believed absolutely necessary for the success of his act is fast disappearing from the vaudeville stage.

Single singing turns, followed each other in rapid succession, each one of which offered an almost entire repertoire of special numbers, written supposedly just to suit the particular talents of the singer for whom they were written. Strange to relate, however, the big success which the singer believed would be his share after getting together an act of this nature, did not materialize. The increased salary and long routes did not follow and stranger still the songs although in many cases admittedly clever did not get over the footlights with the snap and enthusiasm of the published number.

Vaudeville audiences alert and supposedly on the lookout for something new, do not care particularly for a brand new song. It's the second, third and sometimes fourth hearing which scores biggest, and this discovery is sending the singing artist back to the professional departments of the publisher.

Another reason, and a big one is the fact that the best songs obtainable are to be found in the publishing houses. The argument of the singer that a published number lasts but a short time is a good one, but this is of great value to the performer as it makes him continually change his numbers, keep strictly up-to-the-minute in his songs and other material and that is what makes a success in vaudeville.

ONE WAY TO GET THEM

In the old days, the professional manager of a music publishing house went out with his bankroll in his pocket and meeting a singer drove the best possible bargain and went on his way feeling that he had done a good day's work if he had signed up three or four big time artists.

With the formation of the non-paying society, and the removal of the bank roll as an argument, the professional manager has outside of the songs which his house has to offer, been thrown on his own resources. Clever ones, good mixers with many friends are getting along about as well under the new conditions as the old, but every once in a while some one bobs up with an idea.

According to a professional singer, a song exploiter has recently put over a corker. He has offered no money to singers, but on the contrary has, by telling a hard luck tale, borrowed. Then before repaying has called around and impressed upon the artist the absolute necessity of having his songs sung, if he is to hold his job. The singer, with an eye to getting his money back has sometimes listened to the tale of woe with the result that the song requested has been put into an act which would never have considered it.

RAY WALKER ASKS A FAVOR

A card received this week from Ray Walker, the song writer, who is now in France, carries a request which may interest some of his friends. It reads as follows: "Will you please publish the following, 'Will some friend of mine kindly lay aside a bottle of Green River for me until I return in August or September?'"

NEW REVUE COMPLETED

Will Donaldson and Billy Jones are respectively writing the music and lyrics of the new revue which goes into the Cafe de Paris next week. The same writers in collaboration with John Murray Anderson are responsible for the latest revue which opened at the Palais Royale two weeks ago.

"WATER" SONG SCORES QUICKLY

M. Witmark & Sons seem to have struck a cyclonic hit when they published "America Never Took Water and America Never Will," the clever anti-prohibition ditty originally introduced with success by Belle Baker at the Palace Theatre. The song is now being sung by such headliners as Eva Tanguay, Lillian Shaw, Sophie Tucker, Ruthe Roy, Wright and Dietrich, Ed. Morton, Bob Hall, Eileen Stanley and many others, the list being added to appreciably every day. In fact, last week from fifteen to twenty theatres in Greater New York had acts that featured this song, and the emphatic endorsement of the audiences of its sentiments was clearly attested by the smashing applause that greeted everybody who sang it. "America Never Took Water" is unique in its way. It is not only a prophecy and a protest, but a riot as well. The latest city to rise enthusiastically in greeting is Boston, where Belle Baker was again the first to introduce it. The three big Woolworth stores in that city immediately gave the song solid window displays in each case, and from the way the song is being talked about there, it is evident that Bostonians think as little of the all-water idea as they think much of the bean habit.

WRITERS SCORE WITH "SINGAPORE"

"Singapore" was one of the big hits in the repertoire of Gilbert and Friendland at the Alhambra last week. At every performance the number had to be repeated by them.

"I Found You," the latest ballad composition by this clever team of writers, also came in for a big share of applause. Both numbers are contracted for by all the mechanical reproducing companies and will be included in the March and April lists.

WESTERN WRITER ARRIVES

Cliff Friend, a Los Angeles composer, discovered by Gilbert and Friedland while playing in that city and brought to New York by the publishers, has his first number published.

It is called "Hindoo Lady," and is issued both as a song and one-step.

Gilbert & Friedland will publish all the Friend compositions for a term of years.

HAMBURGER WITH STERN & CO.

Arthur J. Hamburger, formerly of the Pat Casey vaudeville office, is now with Jos. W. Stern & Co., where he is acting manager of the publicity department.

NORWORTH FEATURES NEW SONG

Jack Norworth, who is appearing in vaudeville, is scoring a big success with the new Harry Von Tilzer song, "Can You Tame Wild Wimmin?"

SIDNEY COOK WITH LEO FEIST

Sergeant Sidney Cook, who last week received his discharge from the army, is now connected with the Chicago office of Leo Feist, Inc.

EARL CARROLL IN LOS ANGELES

Earl Carroll is in Los Angeles, at work on a new musical comedy which is to be produced by Oliver Morosco early this spring.

BIDE DUDLEY WRITES A SHOW

Bide Dudley has written the book of a new musical comedy called "Come Along," which will have its first presentation on March 3.

BURTNETT IN SAN FRANCISCO

Earl Burtnett, of the A. J. Stasny Music Co., is in San Francisco exploiting the new Stasny songs.

DE KOVEN'S NEW OPERA READY

Reginald De Koven's new opera "Yesterday" is now complete, and rehearsals are well under way.

MUSIC MEN PLAN A BIG ORGANIZATION

Music Industries Chamber of Commerce Plans to Take in all Branches. Final Meeting this Week

A final meeting of representatives of the music publishers is to be held this week, at which, the promoters announce, the Music Industries Chamber of Commerce will be formed, with the music publishing industry a big factor.

The Chamber of Commerce plans to take in the Greater New York Music Publishers and Dealers Association, the National Music Publishers Association, the Music Publishers' Protective Association, the National Music Roll Manufacturers, the Music Supply Association, National Piano Manufacturers' Association, National Musical Merchandise Association, the Piano Tuners' Association and Association of Piano Travelers and the Band Instrument Manufacturers' Association.

The promoters of the Chamber of Commerce idea are enthusiastic in their statements that it will solve many of the evils which have for years existed in the music publishing industry and will put the entire industry on a higher plane.

The music publishing business is represented by a number of organizations, all of which have failed to eliminate the many business troubles which seem to increase with every year. The Chamber of Commerce may solve and remedy them, and if so the organization will surely be a welcome one.

ROWLAND SINGS LENZBERG SONG

Julius Lenzberg, leader of the Keith Riverside Theatre orchestra, has written a new Oriental song with Gus Kahn. The number is entitled "Moonlight on the Nile," and it is being successfully featured by Adele Rowland. J. H. Remick & Co. are the publishers, who have also accepted from Mr. Lenzberg an instrumental number entitled "Razzle Dazzle."

HARRIS HAS NEW SONGS

Charles K. Harris has a number of new songs which are being featured by scores of well known singers. The leaders are "Why Did I Waste My Time on You?" "Mother Love," and a clever novelty entitled "Ze Yankee Boys Have Made Ze Wild French Woman Out of Me."

NOVELTY SCORES AT COLONIAL

Kramer and Morton, at the Colonial Theatre, this week, are scoring one of the hits of their career with the new M. Witmark & Sons novelty song, "Up In Mabel's Room."

The clever couple will be seen at the Palace next week.

VON TILZER HAS BIG SELLERS

Harry Von Tilzer has six big selling song successes in "Can You Tame Wild Wimmin?" "Put Him To Sleep With the Marseillaise," "Jim, Jim," "I Want a Doll" and "Somebody's Waiting for Someone."

COHEN HAS NOVELTY BALLAD

Meyer Cohen has released the new novelty ballad "She's Salvation Sal." The song, which is by Bide Dudley and Fred Watson, is attracting much attention among singers.

STERN DEDICATES SONG

Jos. W. Stern & Co. have dedicated the song "Tears," by Frank H. Warren and S. R. Henry, to Norma Talmadge, the screen star.

WENTWORTH SINGS STERN SONG

Lola Wentworth, now on the Loew circuit, is featuring two new Jos. W. Stern & Co. numbers. They are "Blues" and "Wait and See."

TED SNYDER WRITES A SHOW

Not to be outdone by Irving Berlin, his former business partner, Ted Snyder has written a musical comedy called "Raising the Aunty," in which May Irwin will return to the speaking stage. Snyder does not claim to possess the versatility of his former partner, who writes both words and music of his compositions, so has called in some of the writers of the Waterson staff to assist him. Joe Young and Sam Lewis have written the lyrics while Snyder has composed the tunes. The book is by Glen Macdonough and rehearsals commenced this week. The piece will be presented by a cast of principals, a number of whom have been recruited from vaudeville.

"TEARS" SCORES QUICK HIT

Stern & Co. have one of the quickest hits on record in the new song "Tears." The usual exploitation given a number developed quickly the country over the fact that the song possessed all the elements which go to make a popular success.

Calls for dealers in all parts of the country arrived in an almost incredible space of time, and dance orchestras the country over took it up in record-breaking time. The writers, S. R. Henry and Frank H. Warren have therefore added another success to their big list.

FEIST HAS CLEVER NOVELTY

Among the many clever novelty songs of the season Leo Feist has an exceptionally good one in "How Are You Going To Wet Your Whistle When the Whole Darn World Goes Dry?" It is being featured by scores of the leading singers in vaudeville, all of whom are meeting with much success with it.

MUSIC MEN HEAR MISS JARDON

A big delegation of music men attended the Lexington Avenue Opera House on Tuesday evening and heard Dorothy Jardon make her debut as a grand opera singer. Miss Jardon, who has introduced many a popular song in vaudeville, scored a big hit in the title role of "Fedora."

McKINLEY HAS NOVELTIES

The McKinley Music Company has a number of novelties which are meeting with much success among the singing profession. The leaders are "Sweet Hawaiian Moonlight," "You Can Have It—I Don't Want It" and "E-Yip-Yow, Yankee Boys, Welcome Home."

WITMARKS HAVE COMEDY HIT

The new comedy song "Up in Mabel's Room," is one of the champion laughgetters of the season. Kramer and Morton, who are now featuring it, write that the song stops the show at every performance. M. Witmark & Sons publish it.

HASKINS BACK IN MUSIC GAME

William Haskins, the song writer and former business partner of the late Fred Helf, is back in the music publishing business. Haskins has recently issued a number of songs, which he is offering to the singing profession.

SULLIVAN HAS NEW SONGS

Alex. Sullivan, the newspaperman songwriter, who has a big hit to his credit in "Kisses," has a number of new songs ready for release. Several will be released in the near future.

LITTLE BILLY SINGS NOVELTY

Little Billy, at the Colonial last week, scored big with a new McCarthy & Fisher novelty called "Oh, Susie."

McGRATH WITH REMICK CO.

Eddie McGrath has joined the professional department of Jerome H. Remick & Co.

6 BIG HITS

A Comedy Riot!

CAN YOU TAME WILD WIMMIN?

A Sensational Hit!

The Best Comedy French Song Hit On the Market!

PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP WITH AN OO LA LA

A Sensational Hit!

JIM-JIM I ALWAYS KNEW THAT YOU'D WIN

HARRY VO

STARTING WITH THE GREATES

SOMEBODY'S WAI

HERE'S YOUR COPY.

Somebody's Waiting For Someone

Words by ANDREW B. STERLING

Music by HARRY VON TILZER

Piano

She sits by the win-dow in sun-shine or rain, Her dear face pressed
The sound of each foot-step that comes from the street, Brings hope to her

close to the cold win-dow pane, Her poor heart is yearn-ing, she's
eyes and her poor heart will beat, My boy is re-turn-ing, she'll

wait-ing each day For some one's re-turn-ing, some-one far, far a-way.
ten-der-ly sigh, But al-ways, yes al-ways, all the foot-steps go by.

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A HIT! THE BEST RAG BA

THE PICKANIN

BEN BORNSTEIN Manager

HARRY VON TILZER

222 West 46th

CHICAGO: 143 N. Dearborn Street. EDDIE LEWIS, Manager. BOSTON: 220 Tremont

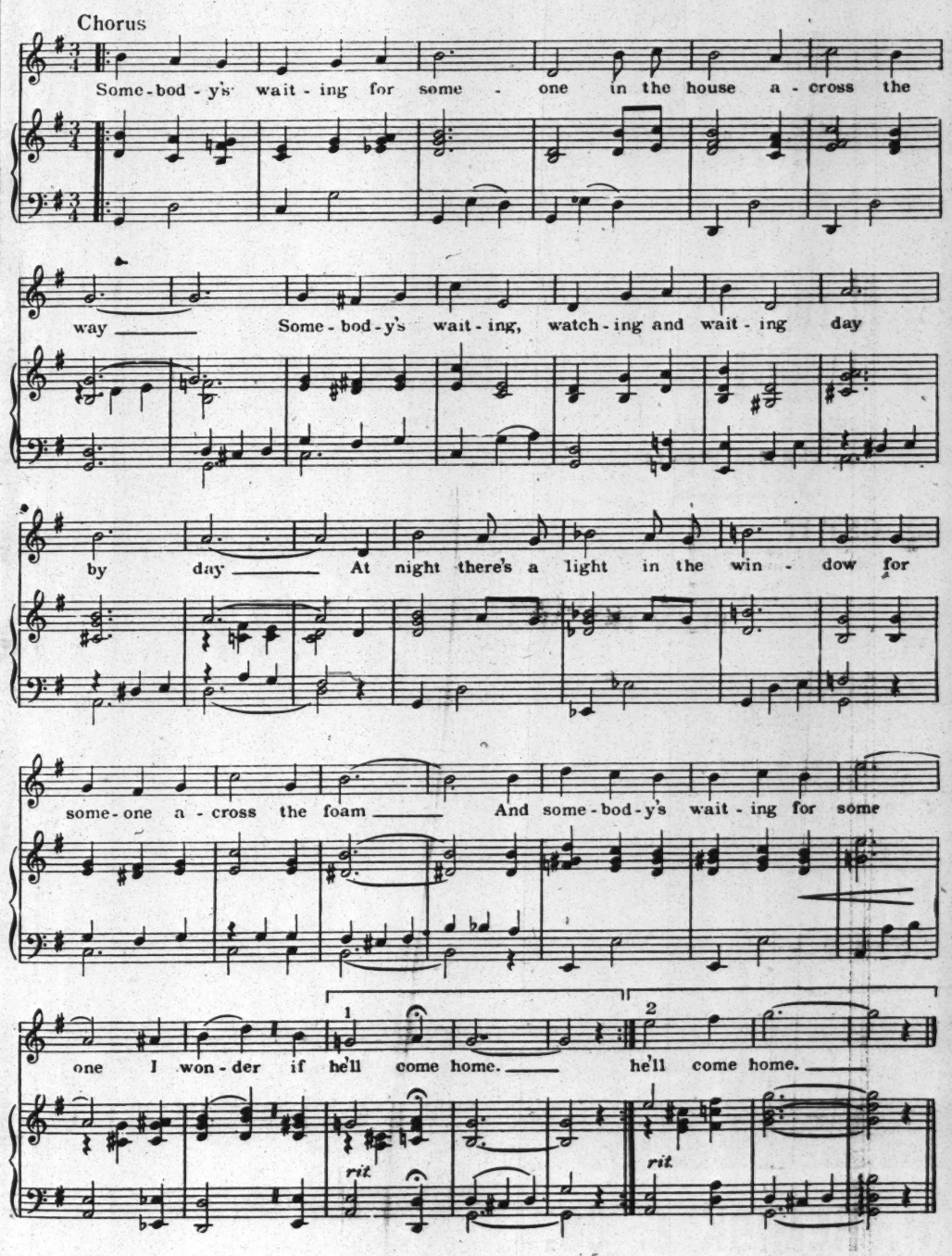
VON TILZER

6 BIG HITS

EATES LAD WRITTEN IN TWENTY YEARS

AI NG FOR SOMEONE

Y. VE FOR ORCHESTRATION.



BA AD ON THE MARKET A HIT!

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6th et, New York City

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MURRAY BLOOM
Prof. Mgr.

A Comedy Riot!

CAN YOU TAME WILD WIMMIN?

A Sensational Hit!

The Best Comedy French Song Hit On the Market!

PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP WITH AN OO LA LA

Better Than Ever!

I WANT A DOLL

The Successor of "Smiles"

AFTER ALL

by the writers of "Smiles"

The New Song Hit

BY THE WRITERS OF

"SMILES"

GET IT
SING IT
DANCE IT
PLAY IT

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322 No. Washington St.
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908 Market St.
LOS ANGELES
522 So. Broadway

Lyrics by
J. Will Callahan

Music by
Lee S. Roberts

JOHN L. GOLDEN has arrived at Palm Beach.

Harry Beresford is trying out a new vaudeville act.

Madelaine Marshall has been engaged for "Sleeping Partners."

The **Welton Sisters** have been engaged for a show in England.

Charles A. Bayha, the Hoboken songwriter, has entered vaudeville.

Stetson and Huber are doing their dancing act with "So Long, Betty."

Cyril Chadwick has succeeded **Harold Crane** in "Good Morning Judge."

Jean Devereaux joined the cast of "The Melting of Molly" Monday night.

Percy Marmont has returned to the cast of "The Invisible Foe," after being ill.

Ed. Bennet has been mustered out of the army and is back in Abe Feinberg's office.

Oliver Hall opened this week in Newark at the Orpheum Theatre in "Daddy Longlegs."

Hooper and Burkhard have commissioned James Madison to write a new act for them.

Bird Millman has been re-engaged by F. Ziegfeld, Jr., for "The Midnight Frolic."

Jean Buck has gone to Palm Beach to discuss the "Follies" for 1919 with Flo Ziegfeld.

Margaret and Charlotte Coate have just had an act written for them by James Madison.

Fred Buckner's new revue opened at the Parisienne Monday with a cast of twenty-two people.

Cyril Chadwick has been engaged for "Good Morning, Judge," and has succeeded Harold Crane.

Jeannette Kahn, secretary to **Henry Chesterfield** of the N. V. A., has been ill for the last week.

Babe Norman, of the Ben Welsh Show, and **James M. Beeler** were married in New York last Tuesday.

Harry Delf has been mustered out of the navy and returned to the cast of "The Rainbow Girl."

S. Silver, J. I. Simons and **S. H. Imbrey** incorporated the Belva Theatrical Corp. last week for $50,000.

Betty Ainslee, a cabaret dancer, had her husband arrested last week on a charge of disorderly conduct.

John Sheehy has signed with James Cort to act as manager of "Listen, Lester," at the Knickerbocker.

La Forrest is preparing a single act for vaudeville, which he will present on his release from the navy.

Robert Stevens is temporarily replacing **H. Cooper Cliff,** in the cast of "The Invisible Foe," due to **Cliff's** illness.

Lee Stafford, a concert singer, has entered vaudeville. He opened Thursday in an act written by **Edward Madden.**

Barry Donnelly has been engaged by Sam B. Lewis to play the principal comedy part in "Behind the Scenes," a revue.

Adelaide, the dancer, is to have a new star dressing room at the Winter Garden. It will be named "Adelaide" in her honor.

Frank Huyler is included in the cast surrounding Chauncey Olcott at the Standard this week in "The Voice of McConnell."

ABOUT YOU! AND YOU!! AND YOU!!!

Fay Marbe will be seen shortly on the screen. She has, at present, one of the leading characters in "The Velvet Lady."

Special Officer Sheppard, of the Orpheum Theatre in Jersey City, arrested two boys last week for raising a disturbance in the house.

Richard Havemann's Animals have been booked for a season of thirty-four weeks with the Mighty Doris Show, by Richard Pitrot.

Helen Ware and **Frederick Burt,** the latter now in "Miss Nelly of N'Orleans," were married last week in Greenwich, Connecticut.

Myrtle Hebard, formerly of "Over the Garden Wall" company, is now in the cast of the Revue at the Winter Garden, Chicago.

Captain George Frederic Hinton, formerly well known in the theatrical world, has returned from France with the 369th Infantry.

Reginald de Koven, composer of "Robin Hood" conducted the opera at a gala performance arranged for Feb. 24 at the Park Theatre.

Paul Harvey has been engaged for the new comedy which the Hattons have written for Grace Valentine called "Mme. Sapyho."

Bee Palmer has fully recovered from her illness and has resumed her part in the "Nine o'Clock Revue" and the "Midnight Frolic."

Lucy Hamilton Crandon, well known in Chicago society, has joined the North Shore Players, at the Wilson Avenue Theatre, that city.

Phillip Goodwin, associated with the **Washington Square Players,** has returned from France, where he served as a member of the Medical Corps.

George M. Cohan is arranging a performance for the benefit of the Catholic Actors' Guild, to be held March 2 at the Cohan & Harris Theatre.

Ada May, of the team of Reinhart and May, a sister act, is visiting Flossie Gray, of Gray and La Belle, at the latter's home in Ashtabula Harbor, Ohio.

George Hamid playing over the Pantages Circuit in an Arab act, has signed to play the Pantages theatres again at the conclusion of his present tour.

Frank Hale, through his attorney, **A. Goodman,** has filed an appeal from the decision of the Municipal Court in his suit against **Haig** and **Lockett.**

Bessie Wynn, Roy Atwell, Patricia Collinge, Helen Stevens and **Constance Piper** helped give a show at Base Hospital No. 1, Gunhill Road, on Sunday.

"Buster" and Percy Prince, known in vaudeville and burlesque, lost their mother last week when Mrs. William H. Devlin, as she is known, died.

Al. Striker, after a year of service, is out of the navy and back with Charles Bornhaupt, whom he is representing at the Keith Vaudeville exchange.

Maxwell Driscoll, Jose Rubeun, Frank Hatch, W. J. Ferguson, Mrs. Russ Whytal and **Cathleen Nesbit** have been engaged to support Mary Nash in her new play.

George and **June Fluhrer,** formerly known in vaudeville in the skit "The Tramp, the Rube and the Girl," have retired from the stage and are now in the flour and seed business in Jordon, Ont., Canada.

Patricia Brown and **Birt Hart** are showing a new sketch called "That's Enough," by **Allen Spencer Tenney.** They are now breaking it in on the **Plimmer** time.

Goldie and **Ayers** have been booked to open on the Loew time next Monday in a new act by **Allen Spencer Tenney. Arthur S. Lyons** secured the bookings.

Mrs. Fiske will make the opening address at the benefit for the Catholic Actor's Guild of America, to be held at the Cohan & Harris Theatre on March 2.

Orrin Sherman expects to be mustered out of the army in a few days, and will join the **Trennell Duo,** which will then resume its od billing of the **Trennel Trio.**

Frank McCormack, Millie Butterfield, Dodson Mitchell and **Lynn Overman** have been engaged for "Come on Charlie," which **George V. Hobart** has in rehearsal.

Cyrus Wood, stage manager of "A Sleepless Night," at the Bijou, is now at work on the lyrics for a new musical play soon to be put into rehearsal by the Shuberts.

Mr. and Mrs. Ancyn T. McNulty, the latter formerly **Lucille Holder,** members of the **Wilkes Players** in Salt Lake City, became the parents of a baby boy last week.

Claude Cooper, Charles Cheltenham, Raymond Sovey, Robert Whitehouse and **Barry Macollum** have joined the cast of "The Burgomaster of Begium," the new Maeterlinck play.

Sam Tishman, booking manager of the Thielen Circuit, has been mustered out of the army and is back at his desk in the offices of the Western Managers' Association in Chicago.

George Probert, Nila Mac, Florence Martin and **Ed. Fielding** have signed to appear in H. S. Evedon's comedy called "It Happens to Everybody." William Munster is to produce the play.

Rosamonde Whiteside, Cecil Cunningham, Irene Romaine, Norman Hallett and **Alan Behr** appeared at a performance given at Debarkation Hospital No. 1, Ellis Island, on Sunday.

Charles Purcell, of the "Monte Cristo, Jr.," show, has built a garage on a piece of property owned by him in Chattanooga, Tenn., and intends to go into the automobile business as a side line.

Kitty Doner, of the "Sinbad" company, and Edith Taliaferro did a sister act in George Hobart's farce, "Rough Perfect," at the "Carry On" benefit last Sunday night at the Belasco Theatre.

Harry Tighe, Eileen Van Biere, Julia Kelety, Paul Frawley, Harry Fern, Allen Kearns, Marcelle Carol, Dan Dawson, Patsie De Forrest and **Ethel De Fre Houston** are in the cast of "Come Along."

Willis Wells, well known in Canton for his activity in several carnivals held there, is visiting friends in East Liverpool, Ohio, his home city, from which he has been absent for fifteen years.

Tim Murphy, Laura Nelson Hall, Sydney Booth, Captain James Rennie, Lizzie Hudson Collier, Lawrence Eddinger, Flora Sheffield and **Charles Trowbridge** are in the cast of "The Merry Month of May."

Chic Sale, William and Gordon Dooley, the **Watson Sisters Kitty Doner, Cecil Cunningham, Grace and Berkes, Ted Lewis** and his **Jazz Band, De Haven and Nice, Phil Baker, Lew Cooper, Mae Melville, Alma Dare, Arco Brothers** and **Kagiyama** are the performers who appeared at the concert at the Winter Garden last Sunday night.

T. H. Waltenbaugh treasurer of the Grand Opera House, Canton, Ohio, is acting as manager of that theatre during the absence of J. D. Kennedy, who has gone on a vacation because of ill-health.

J. D. Kennedy, manager of the Grand Opera House at Canton, Ohio, left that post last week because of poor health. He is now with his wife at Battle Creek Mich., and will rest until he completely recovers.

Gussie Flamme, a vaudeville performer, is the sister of **Frances Shannon,** who is suffering from burns in the Columbus Hospital, Chicago. The latter would like to hear from her and is continually asking for her.

Alice Brady, Sophie Tucker, Harry Fox, Fritizi Scheff, the Dolly Sisters, John Dooley, Bessie Wynn, Louise Dresser and **Jack Gardner** appeared at a performance for the Camp Upton Athletic fund at the Century on Saturday night.

E. Lyall Swete, Eda Farmer, Leonard Wills, Henry Herbert, Walter Kingsford, Alan Willey, Frank Reyde and **Raymond Sovey** are included in the cast of "A Burgomaster of Belgium," the new Maeterlinck play now in rehearsal.

Harold Blake, who, several years ago, sang Robin Hood, and **Helen Morrill,** who sang Maid Marian with the De Koven Opera Company, have signed to sing in "Robin Hood" with the American Society of Singers at the Park Theatre.

May Hunt will soon appear in a new single act written for her by Sam **Morris.** Although it will be a new act, she will retain her title of "You Know What I Mean?" or "You Get the Idea?" which she has been using for several years.

Grace Fisher had a judgment entered against her last week amounting to $[illegible].19. The plaintiff was **M. Grau,** the agent, who sued for commissions which, he claimed, were due him through the engagement he procured for her last January in "The Love Mill."

Jack Larric and **Gustav Blum,** who collaborated in writing "A Sleepless Night," now being presented at the Bijou, are to be the guests at a dinner given by the Players' Club, of which Blum is first vice-president and Larric a member, at the Little Club on Friday evening.

Mort Berman, who has recently come back from the West, where he appeared over various circuits in his own sketch, "Taking Orders," is now rehearsing in a new playlet written by himself in collaboration with Charlie Lask, entitled "The Strike." He will be supported by Lottie Benham and Kitty Kauter when he opens in the playlet early next month.

David Belasco, Elizabeth Risdon, Bruce McRae, Hamilton Revelle, Kathleen Nesbit, Gladys Morris, Edward Martindale, Tom Wise, Johnny Dooley, Edith Wynne Matthison, Charles Coburn, Charles McNaughton, Colin Campbell, Bessie McCoy Davis, George V. Hobart, Marie Dressler, Henry E. Dixie, Florence Reed, Ernest Beecher, Cecil Cunningham, Blanche Yurka, Virginia Fox Brooks, Violet Heming and **Isabelle Lowe** appeared at the benefit of the Stage Women's War Relief Fund for the Debarkation Hospital No. 5, on Sunday evening.

Houdini, Fritzi Scheff, Marie Carrol, Julia Kelety, Sophie Tucker and **Jazz Band, Jim Barton, John Sawyer** and **Arthur Ashley, Fay Marbe, William Kent, Walter Scanlon, Lucille Manion, Ted** and **Katherine Andrews, Bessie Wynn, Corinne Griffith** and **Webster Campbell, Joseph Santley** and **Ivy Sawyer, Carl McCollough, Ma Belle** and **Bloom, Harry Fox, Eastman Sisters, Zoe Barnett, Al Raymond, Mae Melville, Bud Walker, Richard Boyle, Alfred Gerrard, Gertrude Vanderbilt, Johnny Dooley, Eddie Dowling, Helen Tarr** and **La Sylph** were among the stars that appeared at the Century Theatre concert last Sunday for the benefit of the Camp Upton Athletic Field Fund.

An Announcement

We modestly admit we have a **new idea** in song,

Title:

"PIG LATIN LOVE"

(I-yay Ove-lay OO-yay Earie-day)

No doubt, this week, there will be "someone" **who** will say he had one **some** time ago. They always do. This song is not in professional form. Of course, it is published and copyrighted. Sometimes we are **careless,** and leave a **copy laying around.** Come in and pick it up.

Do you know anybody in our office?—talk to them—they'll listen to reason.

B. F. KEITH THEATRES
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(Attorney)
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and
ANATOL FRIEDLAND
232 West 46th St.
MAXWELL SILVER
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THOS. J. FITZPATRICK Presents

FOUR MORTONS

(SAM, KITTY, MARTHA, JOE)

IN

"THEN AND NOW"

THIS WEEK (FEB. 24) KEITH'S ORPHEUM, BROOKLYN **BALANCE OF THE KEITH TIME TO FOLLOW**

We have just purchased No. 5 of the Deacon series of Skidmore and Walker's Novelty Coon Songs

IT'S A MEAN OLD DOG

THAT WON'T SCRATCH HIS MAMA'S FLEAS

Words and Music by WILL E. SKIDMORE and MARSHALL WALKER

Writers of "Pray for The Lights," "Long, Tall Brownskin Gal," "Somebody's Done Me Wrong," "I Can't Be Bothered With No Mule."

PROFESSIONAL COPIES AND ORCHESTRATION IN ANY KEY NOW READY!

MEYER COHEN MUSIC CO., Inc. - Astor Theatre Bldg., New York

DRAMATIC and MUSICAL

"A SLEEPLESS NIGHT," NEW BEDROOM PLAY, HAS ONE GOOD ACT

"A SLEEPLESS NIGHT."—A three act farce by Jack Larric and Gustav Blum. Produced Tuesday evening, February 18, at the Bijou Theatre, by the Shuberts.

CAST.

Talbot Chandler.....William Morris
Ernest .....Donald Gallaher
Frances .....Lucile Watson
Rena Mansfield .....Peggy Hopkins
Wellington West.....Ernest Glendenning
Ilma Harper .....Carlotta Monterey
Rev. Henry Townsend.....Fred W. Peters
Leonard .....Fred Nicholls
Davis .....Daniel Smith
Ella .....Adrienne Bonnell

"A Sleepless Night" is just one more of the bedroom farces of which the New York stage has recently seen a number, and, while it has moments that bring forth a certain amount of laughter, it can not be said to have the merit of some of its predecessors.

The chief reason of this is that the authors have put all of their eggs into one basket.

In this respect, the second act is the basket. This is the bedroom scene and all the situations and practically all of the bright lines are to be found here. And, as "one swallow does not make a summer" so one act never makes a play.

In the first act, we learn that Rena Mansfield is the ward of Talbot Chandler. She is a literary young woman of eighteen and, because her guardian is a millionaire, she is able to indulge her whims, one of which is that half of the world is wrong and it is her duty to set it right. In her quest to carry out her self imposed "task" she has wended her way to Greenwich Village, believing this to be the ideal spot to begin work.

Here she meets Wellington West, a Mural artist, in whom she becomes interested. West encourages her, in spite of the fact that he is the husband of Ilma Harper, a sculptress. The marriage of West and Ilma has been kept secret for business reasons, and each, with full acquiescence of the other, enjoys the Bohemian freedom offered by the "Village."

While Rena is devoting herself to West, her foster brother, Ernest, is paying court to Ilma, in spite of the fact that the elder Chandler has planned that Ernest shall marry Rena.

Finally, West and his wife are respectively invited to the Chandler home on Long Island by Rena and Ernest, and West is assigned to the room of Frances Chandler, spinster, and sister of the elder Chandler, who is in New York at the time.

To this room the various women of the play come and it is the complications that arise when the spinster returns that go to make up the one good scene of the play.

Peggy Hopkins made Rena a bright and charming girl and Ernest Glendinning as Wellington West did capital work.

Lucille Watson was admirable as the spinster and Donald Gallaher and Carlotta Monterey made much of their rather thankless and trying roles.

Wm. Morris played the conventional millionaire and Fred Nicholls lived up to the traditions of the butler.

WILLIAMS IN A QUANDARY

John D. Williams is in a quandary whether or not to close "The Copperhead" Company. This is caused by the fact that Lionel Barrymore—the star of "The Copperhead"—has been signed by Arthur Hopkins to appear in his forthcoming production of "La Ciena Della Buffa," in conjunction with his brother John Barrymore. At present, Williams is undecided whether he will continue "The Copperhead" with some one else playing the Barrymore role or close it.

MOROSCO TAKING SHOW ACROSS

"Please Get Married" the new farce which Oliver Morosco is now presenting, will soon be produced in London. Mr. Morosco has definitely decided this and will present it in conjunction with Gilbert Miller. Ernest True and Edith Taliaferro, who are heading the cast at the Little Theatre here, will most likely take the same parts in England.

GRACE GEORGE GETS NEW PLAY

Wm. A. Brady has accepted for Grace George "She Would and She Did," a comedy of contemporary city life, by Mark W. Reed, who returned last week after fifteen months in France. The play has been put in rehearsal and will shortly receive its out-of-town try-out.

SIGNS THE TWO BARRYMORES

John and Lionel Barrymore will appear in a joint engagement at the Plymouth Theatre beginning Monday, April 7. The play will be "La Ciera Della Buffa," by Sam Benelli, and will be produced by Arthur Hopkins. "Redemption" closes on Saturday, April 5.

"WASHINGTON" HOLDS INTEREST ONLY AS HISTORICAL WORK

"WASHINGTON, THE MAN WHO MADE US."—A ballad drama by Percy MacKaye, translated into French by Jacques Copeau, and presented Monday evening, February 17, at the Theatre du Vieux Colombier.

CAST.

Prologue.

The Tragic Mask.....Robert Bogaert
The Comic Mask.....Marcel Millet
The Theatre .....Louis Jouvet
Quilokuon .....Lucien Weber

Play.

Washington .....Jacques Copeau
Marquis de la Fayette.....Jean Sarment
Alexander Hamilton.....Henri Dhurtal
Thomas Paine.....Marcel Millet
Baron von Steuben.....Robert Casa
Count Pulaski.....Emile Chifolian
Billy .....Romain Bouquet
A Post Boy.....Lucien Weber

The production in French of "Washington," by Jacques Copeau's Company at the Theatre du Vieux Colombier, is probably the first time that an American stage work, by an American author, has been given its first presentation on any stage in a foreign tongue. In doing this, M. Copeau paid a compliment to America while, on his part, Percy MacKaye pays a compliment to France, as the work hinges on the friendship between America and France, begun by La Fayette at Valley Forge and brought down to the present day.

"Washington," in the true meaning of the name, is not a play, but is rather a dramatic episode better suited for a part in a spectacular pageant than for a stage production. It is based on the single episode of Washington in the discouraging days at Valley Forge, when the Father of Our Country was beset with doubts as to the ultimate outcome of the conflict. These doubts were only dispelled by the arrival of LaFayette with the promise of French assistance.

From an historical standpoint the work is interesting, but with this, interest ceases. At no time is this dramatic action or suspense, for there is no great display of thankfulness when young La Fayette brings Washington the message that France will aid the young republic. Furthermore, the work, admirably written from a literary viewpoint is poorly constructed, although excellently acted.

Jacques Copeau, made up for Washington after the Stuart portrait, gave a splendid performance. Jean Sarmant, as La Fayette and Robert Casa, as Baron von Steuben, also did creditable work.

"Washington" was preceded by "La Coupe Enchantie," a pleasing farce by La Fontaine.

FIRST NIGHTERS SHOW MARKED APPROVAL OF "THE ROYAL VAGABOND"

"THE ROYAL VAGABOND."—A three act opera comique. Book and lyrics by Stephen Ivor Szinnyey and William Corey Duncan. Music by Anslen Goetzel, with additional numbers by George M. Cohan. Produced Monday evening, February 17, by Cohan & Harris at the theatre bearing their name.

CAST.

Chefcheck .....Charles Wayne
Marcel .....Roger Gray
Janku .....Louis Simon
Anitza Chefcheck.....Tessa Kosta
Clonel Ivan Petroff.....John Goldsworthy
Sixtus .....Julian Winters
Prince Stephan.....Frederick Santley
Prof. Robert Aubrey Montague Hopkins Robinson Newbold
Princess Violetta.....Frances Demarest
Princess Helena.....Grace Fisher
Queen of Bargravia.....Winifred Harris
Wanda .....Gladys Zell
Josette .....Edna Pierre
Carlotta .....Dorothy Dickson
Captain Dantzig .....Carl Hyson
Drodono .....Walter Palm
Messenger .....Helen Pierce
Queen's Guard ..... Jack Connors, Charles Callahan, John Ross, Edward Ryan

"The Royal Vagabond" is called on the programme a "Cohanized opera comique," and those familiar with the work of George M. Cohan can easily recognize his work. It would seem that in its original form the piece must have been drawn along old-fashioned lines, but with its interpolations of up-to-date material it is given a snap and vim that carries it along with a rush.

While not interfering with the romantic story of the work, Cohan has slipped in here and there a little flip repartee, trite saying concerning passing events or a prominent person, or else a syncopated number.

Between these Cohanesque sallies the story goes smoothly on its way and tells of intrigue in the court of Bargravia and the love of the Prince and the Maid in this mythical kingdom, and while the result is a mixed entertainment it is thoroughly enjoyable and was received by the first night audience with marks of undoubted favor.

The cast is large and contains many capable players. Tessa Kosta sings and acts the role of Anitza Chefcheck well.

Grace Fisher gave a good account of herself as the Princess Helena. Dorothy Dickson won favor for her dancing.

John Goldsworthy, Frederick Santley, Louis Simon, Roger Grey, and Robinson Newbold were others who scored.

Among the best of the song numbers are "Here Come the Soldiers," "Love Is Love" and "In a Kingdom of Our Own."

The work has been splendidly staged, the work of the chorus snappy and all in all it is one of the best musical show entertainments the local stage has had in several years.

NEW RAMBEAU SHOW READY

Marjorie Rambeau will open tomorrow (Thursday) night at the Republic Theatre in "The Fortune-Teller," a new play by Leighton Graves Osmun. In the cast are Hugh Dillman, Robert Vaughn, E. L. Fernandez, Grace Goodall, Eleanor Montell, Winifred Wellington, Edna Archer Crawford and Irene Shirley.

MOROSCO GETS ANOTHER PLAY

The rights to "Slippy McGee," the popular novel by Marie Conway Oelner, have been purchased by Oliver Morosco. The book will be immediately dramatized by Edward E. Rose, who adapted the "Cappy Ricks" stories by Peter B. Kyne, for the stage. "Slippy McGee" will be tried out in Los Angeles this Summer.

OPENING DATES AHEAD

"The Fortune Teller"—Arthur Hopkins—Republic, Feb. 27.
"Penny Wise"—Scibilia Producing Co.—Belmont, March 10.
"Tumble Inn"—Arthur Hammerstein—Selwyn, March 17.
Barnum & Bailey Circus—Ringling Bros.—Madison Square Garden, March 17.
"Le Ciena Della Buffa"—Arthur Hopkins—Plymouth, April 7.

OUT OF TOWN

"The Woman in Stateroom 13"—Sam Blair—Atlantic City, N. J., Feb. 28.
"It Happens to Everybody"—Wm. Muenster—Baltimore, Md., March 3.
"Come Along"—Marne Producing Co.—Atlantic City, N. J., March 3.
"The Violation"—Harry Hunter—Columbus, O., March 6.
"Luck in Pawn"—Edward Robbins—Stamford, Conn., March 7.
"The Burgomaster of Belgium"—Washington, D. C., March 10.
"Our Pleasant Sins"—Bryant Producing Co.—Baltimore, Md., March 17.

SHOWS CLOSING

"The Betrothal"—Century, March 1.
"The Little Brother"—Belmont, March 8.
"The Crowded Hour"—Selwyn, March 15.
"Redemption"—Plymouth, April 5.

DEATH OF ACTRESS RENDS JAPAN

TOKIO, Japan, Feb. 15.—Sumako Matsui, Japan's most popular actress, committed suicide last Sunday morning, and all Japan is asking what is to be done with her ashes.

In a note left by the actress, she requested that her remains be buried beside the grave of Professor Shirnamura, her instructor and patron, who died two months ago, and there are those of the "Moderns" who want the last wish of the dead actress carried out, and also that a "hiyoku-zuka," or lovers' mound mark the joint grave.

Others, headed by the widow of Shimamura, and who belong to the "old fashioned" class, object to the carrying out of a project of immortalizing the relations that existed between them.

At the time of her death, Miss Matsui was undisputably the leading actress in Japan, and the Yurakuza Theatre, where she was appearing in "Carmen," was completely sold out for the month of January. She was not only regarded as her country's leading exponent of modern acting, but was a leader of fashion, her styles being copied by the most "modern" women in the land.

On the Saturday night before her suicide, she gave a most brilliant performance, and, at its conclusion, was complimented by friends and critics of the press. Dressed as she appeared on the stage, she repaired to her home, and, after writing several letters, strangled herself with her scarf and died at 2 o'clock Sunday morning, the hour at which Shimamura had passed away just two months before.

So intense is the public feeling in the matter, that members of the Dramatic Association have determined to bury the ashes of the actress in the Shimamura plot by force if necessary. A set of guards is watching the home of Shimamura's widow, to prevent an attempt to force a a written consent to such a burial. Another set of guards is watching the Shimamura plot, and still another is guarding the ashes of the actress to prevent Shimamura's relatives from stealing them and thus making impossible a lover's mound.

W. H. CURRIE ACTIVE AGAIN

Wm. H. Currie, formerly manager for the Shuberts in Chicago, has completed the incorporation of the Eureka Screen Co., of which he is president; Dr. Henry McManus, vice-president; C. P. Rockwell, treasurer, and Dr. G. O. McLean, secretary. The concern is capitalized for $150,000 and the office headquarters and factory will be in Hartford, Conn., with Wilbur Davis, patentee and production manager, in charge. The New York office will be at 17 West Forty-second Street, with Currie as the directing head. The purpose of the new company is to market a new style of colored motion pictures.

Shades of GEORGE M. COHAN, VINCENT BRYAN, BILLY JEROME!!!

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BRING BACK THOSE WONDERFUL DAYS

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TRIXIE FRIGANZA
ARTHUR FIELDS
DIAMOND & BRENNAN

SOPHIE TUCKER
SAILOR REILLY
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B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Mme. Petrova—Herman Timberg—Chilson-Ohrman—Al. & Fannie Stedman. (Four to fill.)

Riverside—Rajah—LaMaire & Hayes—Belle Baker—Leo Zarrell Co.—Juliet Dika—Dazie—Gus Edwards Co.

Colonial—Gardner Three—Emma Stephens.

Alhambra—Libonati—Sallie Fisher Co.—Rock & White—Three Daring Sisters—Jack Inglis—William J. Riley.

Royal—Beeman & Anderson—Howard & Saddler—Billie Glason—Billy Reeves Co.—Dooley & Dooley—Rock & White—Mabel McKane & Co.

BROOKLYN.

Bushwick—Mullen & Coogan—"Girl in the Air"—Francis Renault—Norton & Lee—Edna Goodrich Co.—Bryon & Broderick—James & Bonnie Thornton—Alice Hamilton—Stan Stanley Three—Owen McGiveney.

Orpheum—Conway & Fields—Frank Dobson Co.—Toto — Francis Kennedy — "Art" — Gliding O'Mearas—Four Haley Sisters—Olsen & Johnson.

BOSTON, MASS.

Keith's—Doc O'Neil—"Very Good Eddie"—Geo. White Co.—Lillian Lorraine—Sheliah Terry Co.—Montgomery & Allen—Bellclaire Bros.

BALTIMORE, MD.

Maryland—Lord & Fuller—Lively Three—Lyons & Yosco—Ruth Roye—Wilfred DuBois.

BUFFALO, N. Y.

Keith's—Juliette—Bert Earl & Girls—Haig & Lockette — Leona La Mar — The Brads — Orville Stamm—Bailey & Cowan—Felix Adler & Co.—Bobbe & Nelson.

COLUMBUS, OHIO.

Keith's—York's Dogs—Van Cellos—Harry Hines—Harry Watson Co.—Marconi & Fitzgibbon—Wilbur Mack Co.—Dolan & Lenhan.

CINCINNATI, OHIO.

Keith's—Geo. McFarlane—Helen Ware—Gray & Byron—B. & H. Gordon—Imhoff, Conn & Corenne—Melnotte & Leedum—Dray's Monkeys.

CLEVELAND, OHIO.

Keith's—Jas. Watts & Co.—Bowman & Shea—Gertrude Hoffmann—Henry Lewis—Williams & Wolfus—"Sweeties"—"Study in Sculpture"—Helen Jackley.

DETROIT, MICH.

Keith's—"Somewhere with Pershing"—Will Ward & Girls—Miller & Lyle—Herbert Clifton—Claudia Coleman—Lydell & Macy—Martyn & Bayes—Fred & Albert.

DAYTON, OHIO.

Keith's—Frank Crumit—Scotch Lads & Lassies—Lee & Cranston—Nellie V. Nichols—Clifford & Wills—Tozart—Four Ankers—Paul Decker Co.

ERIE, PA.

Keith's—Four Moran Sisters—Bison City Four—Frank Shields—Capt. Barnett & Son—Eva Fay.

GRAND RAPIDS, MICH.

Keith's—Chas. Grapewin Co.—Helene Davis—Eddie Foyer—Aerial Mitchels—Morton & Glass.

HAMILTON, CAN.

Keith's—Jeanette Adair—Wm. Ebs—Hickman Bros.—Mrs. G. Hughes—Adonis & Dog.

INDIANAPOLIS, IND.

Keith's—"Hands Across Sea"—Sylvia Clark—Bob Albright—Martyn & Florenz—Laurie & Bronson—Three Jahns—Billy Miller Co.

LOWELL, MASS.

Keith's—Jesse Hayward Co.—Greene & DeLier—Darrell & Edwards—Greene & Parker—Ziska & King—Bob Walton—Toots Taka & Co.

LOUISVILLE, KY.

Keith's—Ethel McDonough—Clifton Crawford—E. & J. Connolly—Bowers Walters Co.—Fern & Davis—Four Boises.

MONTREAL, CAN.

Keith's—Ishikawa Japs—Katherine Powell Co.—Moss & Frye—Kitner & Remey—Emily Darrell—Gruber's Animals.

PORTLAND, ME.

Keith's—Gordon & Rica—Peterson Kennedy & Co.—Arnold & Allman—Wallen & LaFavor—Oliver & Olp—Swift & Kelly—Connolly & Webb.

PHILADELPHIA, PA.

Keith's—Jean Adair Co.—Robbins—Whitfield & Ireland—Marion Harris—Lillian Russell—Lady Alice's Pets—Morris & Campbell—"Yip Yip Yaphankers"—Johnny Clark & Co.

PITTSBURGH, PA.

Davis—Bessie Clayton Co.—Duncan Sisters—Moran & Mack—A. & M. Clark—Joseph E. Bernard—Degnan & Clifton.

PROVIDENCE, R. I.

Keith's—"Weaker One"—Norton & Nicholson—Avon Four—Jones & Greenlee—Newhoff & Phelps—Challon & Kake—Lucille Chalfonte—J. C. Mack & Co.

ROCHESTER, N. Y.

Keith's—"Not Yet, Marie"—Adroit Bros—Togan & Geneva—Maurice Burkhart—Mignon—Sylvester & Vance—Eddie Heronn Co.

TORONTO, CAN.

Keith's—Van & Schenck—Rae E. Ball & Bro.—Kartelli—Clinton & Rooney—Bruce Duffet Co.—Hyams & McIntyre—Royal Gascoignes—Smith & Austin.

TOLEDO, OHIO.

Keith's—Eva Tanguay—Rose & Moon—Texas Comedy Four—Kimberly & Paige—Three Rosaires—Mazier & Thompson—Halfrey, Hall & Brown.

WASHINGTON, D. C.

Keith's—Rita Marie Orchestra—Ben Beyer & Co.—Harold Dukane Co.—Dresser & Gardner—Four Mortons—Clara Morton.

WILMINGTON, DEL.

Garrick—Yankee & Dixie—Dorothy Southern Three—Jesson & Jesson—Frank Mullane.

YOUNGSTOWN, OHIO.

Keith's—Koban Japs—Wood, Young & Philips—"Flirtation"—Petty, Reat & Bro.—Fremont Benton Co.—Harmon & O'Connor—Marx Bros. Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Trixie Friganza—Phyllis Neilson Terry—Sidney Phillips—Bob Hall—Sensational Gerards—Helen Gleason & Co.—Parsons & Irwin—The Duttons.

Majestic—Nan Halperin—Nance O'Neil—Doree's Celebrities—Gallagher & Rolley—Florenze Tempest—"Four of Us."

CALGARY, CAN.

Orpheum—Eddie Foy & Co.—Jean Barrios—Coakley & Dunlevy—The Flemings—Martha Hamilton & Co.—Natalie Sisters.

DES MOINES, IA.

Orpheum—Lucille Cavanagh & Co.—Gene Green & Co.—Fox & Ingraham—Bessie Rempel & Co.—Wilson Aubrey & Co.—J. & K. Demaco—Courtney Sisters.

DULUTH, MINN.

Orpheum—Sam Mann & Co.—Barry & Jonani—Mosconi Bros.—Helen Scholder—Paul La Varr & Brother—Charles Irwin.

DENVER, COLO.

Orpheum—Stella Mayhew—Leo Beers—J. & M. Harkins—Elsa Ruegger—Mazie King & Co.—Brierre & King—Caroline Kohl & Co.

KANSAS CITY, MO.

Orpheum—"Sea Wolf"—Swor & Avey—Four Buttercups—Grace Nelson—H. & G. Ellsworth—Wallace Galvin.

LINCOLN, NEB.

Orpheum—Gus Edwards Revue—Le Maire & Crouch—I. & B. Smith—C. & E. Barry—Stanley & Birnes—Eddie Borden—"Ferry."

LOS ANGELES, CAL.

Orpheum—Rae Samuels—Robinson's Elephants—"White Coupons"—Four Harmony Kings—Hector—Ramsdells & Deyo—Lunette Sisters—"Only Girl."

MINNEAPOLIS, MINN.

Orpheum—"The Miracle"—"For Pity's Sake"—Hickey Bros.—Crawford & Broderick—A. & G. Falls—Bert Fitzgibbon.

MILWAUKEE, WIS.

Orpheum—Grace La Rue—Valerie Bergere—Kiralfy Kids—Klein Bros.—Loney Haskell—Lillian Fitzgerald—The Briants—Elly.

MEMPHIS, TENN.

Orpheum—Blanche Ring—Walter Brower—Emerson & Baldwin—Dale & Brusch.

NEW ORLEANS, LA.

Orpheum—"On the High Seas"—Al Herman—Merlan's Dogs—Jean Sothern—De Leon & Davies—Page, Hack & Mack.

OAKLAND, CAL.

Orpheum—Jos Howard's Revue—Walter Feaner—Hampton & Blake—Ball & West—Cameron Devitt & Co.—Vallecita Leopards.

OMAHA, NEB.

Orpheum—Osaki & Taki—Margaret Young—Maud Earl & Co.—Ames & Winthrop—Barr Twins.

PORTLAND, ORE.

Orpheum—Valeska Suratt & Co.—Wanzer & Palmer—Everests Monks—Walters & Walters—"Street Urchin"—Three Bennett Sisters.

SALT LAKE CITY, UTAH.

Orpheum—"Forest Fire"—Lee Kohlmar & Co.—Margaret Farrell—Santos & Hayes—Sansone & Delilah—Harry Jolson—"Dream Fantasies."

SAN FRANCISCO, CAL.

Orpheum—John B. Hymer—McKay & Ardine—D'Aubrey & Rubini—Four Shrapnel Dodgers—Brengk's Models—Scot Gibson—Chas. & Madeline Dunbar—Westony & Lorraine.

ST. LOUIS, MO.

Orpheum—Eddie Leonard & Co.—Regay & Sheehan—Lew Dockstader—Harry Holman—Helen Trix & Sister—Prosper & Maret—Holmes & Wells—Mr. & Mrs. Gordon Wilde.

ST. PAUL, MINN.

Orpheum—Harriet Rempel & Co.—"Futuristic Revue"—Davis & Rich—De Wolf Girls—Fantino Troupe—Olive, Briscoe & Rauh.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—Heart of Annie Wood—Bert Baker & Co.—Burns & Frabito—Three Mizunos—Kennedy & Rooney—Claudius & Scarlet—Jos. Josefson Troupe.

SEATTLE, WASH.

Orpheum—"Four Husbands"—Henry B. Toomer & Co.—Levolos—Sid Townes—Geo. Yeoman & Co.—Rodriquez Bros.—Sue Smith.

VANCOUVER, CAN.

Orpheum—Theo Kosloff & Co.—Rockwell & Fox—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette—Kate & Wiley.

WINNIPEG, CAN.

Orpheum—Mason & Keeler—Adams & Griffith—Genaro & Gold—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—"Sports in the Alps"—Joe Darcey—"Janet of France"—Rich & Leonore—Hudler, Stein & Phillips. (Last Half)—Hazel Moran—Emmett & Moore—Amoros & Obey—Jim McWilliams—Gen Pisano & Co.—Dawson, Lanigan & Covert—Tate's Motoring—Fern & Newell.

Avenue B (First Half)—Frank Morrell & Co.—Adele Bell & Co. (Last Half)—Grundy & Young—"Les Merchantes"—Paul Conchas, Jr., & Co.

Boulevard (First Half)—Dixie & Dix—Maletti & Bonconi—Mr. & Mrs. Harry McDonald—Friend & Downing—Pianoville. (Last Half)—Lewis Stone—Saxon & Farrell—Eva Shirley—Barron & Burt.

Delancey Street (First Half)—Pliss & Rector—Frankie James—Emily Smiley & Co.—Calvert & Shayne—"Blow Your Horn." (Last Half)—Weston & Morin—Van & Pierce—Hazel Harrington & Co.—Friend & Downing—Rube Marquard & Co.—Young Sisters.

Greeley Square (First Half)—Young Sisters—Hazel Moran—Duquesne Comedy Four—Eight Black Dots—Sol Berns—Payton, Howard & Lizette. (Last Half)—Arthur & Emma Cody—Three Lindrudd Girls—Jenks & Allen—"Old Fshioned Girl"—Hudler, Stein & Phillips—Werner Amoros Trio.

Lincoln Square (First Half)—O. K. Segal—Three Lindrudd Girls—"Finders Keepers"—Phil Davis—Golden Troupe. (Last Half)—Swain's Cats & Rats—Duquesne Comedy Four—Gray & Graham—Elsie White—Bud & June Grey.

National (First Half)—Weston & Morin—Foley & McGowan—Bessie LeCount—Singer's Midgets. (Last Half)—Robb & Stewart—Joe Darcey—Mack & Paglia—Singer's Midgets.

Orpheum (First Half)—Swain's Cats & Rats—Ed Phillips—Hazel Harrington & Co.—Tilyou & Ward—Eva Shirley—Rube Marquard & Band. (Last Half)—O. K. Segal—Frankie James—Herbert Brooks & Co.—Frank Morrell & Co.—Golden Troupe.

Victoria (First Half)—Arthur & Emma Cody—Mack & Paglia—Werner Amoros Trio—Elsie White—Hill's Circus. (Last Half)—Pless & Rector—Bessie LeCount—"Pianoville"—Sol Berns—Knapp & Cornella.

BROOKLYN, N. Y.

DeKalb (First Half)—Lewis Stone—Van & Pierce—Gray & Graham—Barton & Burt—General Pisano & Co. (Last Half)—Scanlon & Denno—Rich & Lennore—"Finders Keepers"—Victoria Four—Hill's Circus.

Fulton (First Half)—Donahue & Fletcher—Emmett & Moore—Fred C. Hagan & Co.—Jenks & Allen. (Last Half)—Dix & Dixie—Foley & McGowan—Saxton, Koler & Co.—Frank Terry—Tilyou & Ward.

Metropolitan (First Half)—Amoros & Obey—Saxon & Tarroll—"Tate's Motoring"—Jim McWilliams—Bud & Jessie Gray. (Last Half)—Eight Black Dots—Malletti Bonconi—Brady & Mahoney—"Janet of France"—"Sports in the Alps."

Palace (First Half)—Frank Shields—"Les Merchants."

Warwick (First Half)—Knapp & Cornella—Brady & Mahoney—"Girls of the Altitude." (Last Half)—Frank Shields.

BOSTON, MASS.

Orpheum (First Half)—Payne Children—Doris Dare—Nevins & Mayo—Harris & Manion. (Last Half)—Walsh & Bentley—Daisy Leon—Ward & Wilson—Murphy & White.

BALTIMORE, MD.

Hippodrome—Burns & Foran—Estelle Sully—Marcelle Co.—Violinsky—Three Kundles.

FALL RIVER, MASS.

Bijou (First Half)—Walsh & Bentley—Daisy Leon—Ward & Wilson—Murphy & White—"Submarine F-7." (Last Half)—Payne Children—Mayo & Nevins—Harris & Manion—Doris Dare—"Submarine F-7."

HOBOKEN, N. J.

Lyric (First Half)—Mlle. Hardy—Copeland & McCloud. (Last Half)—Warden Bros.—Ward & Cullen—Winifred Gilfrain & Girls.

HAMILTON, CAN.

Loew's—Harvey DeVora Trio—Curry & Graham—Doris Hardy & Co.—Henry & Moore—"World in Harmony."

MONTREAL, CAN.

Loew's—Maxom & Morris—Russell & Lum—J. K. Emmett & Co.—Corbett, Sheppard & Dunn—"Holiday in Dixieland."

NEW ROCHELLE, N. Y.

Loew's (First Half)—Grundy & Young—Dorothy Burton & Co.—Paul Conchas, Jr., & Co. (Last Half)—Chalfonte Sisters.

PROVIDENCE, R. I.

Emery (First Half)—Pollard—LaDell & Joe—Van & Morris—Wm. Dick—Donovan & Co. (Last Half)—Cunningham & Marion—Keating & Walton—Brown & Jackson—Josephine Davis—Gallerini & Son.

SOUTH BETHLEHEM, PA.

Loew's—Warden Bros.—Lieut. Jack Monroe—Ward & Cullen—Winifred Gilrain & Girls. (Last Half)—Copeland & McCloud—"Girls of the Altitude."

SPRINGFIELD, MASS.

Palace (First Half)—Cunningham & Marion—Keating & Walton—Brown & Jackson—Josephine Davis—Dawson, Lanigan & Covert. (Last Hal—Pollard—LaDell & Joe—Van & Morris—Wm. Dick—Donovan & Lee.

TORONTO, CAN.

Yonge Street—Lelands—Cook & Stevens—Marston & Manley—Louise Brocades Co.—George M. Rosener—Nettie Carroll Troupe.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—The Philmers—Stagpole & Spier—"Here They Come." (Last Half)—King & Brown—Meredith & Snoozer—Morgan & Gray—Oscar Lorraine—J. K. Brennan & Bert Rule.

Plaza (First Half)—Wire & Walker—Reed & Armstrong—"Country Girl." (Last Half)—Eugene Emmett.

HARTFORD, CONN.

Poli (First Half)—Marr & Dwyer Girls—Chas. R. Sweet—Harry Hayward & Co.—Rome & Cox—Mason & Winchester—Bobby Heath's Revue. (Last Half)—Arco Bros.—Chappelle & Stinnette—Reed & Armstrong—"Very Good Eddie."

NEW HAVEN, CONN.

Palace (First Half)—Meredith & Snoozer—J. K. Brennan & Bert Rule. (Last Half)—Wire & Walker—"Here They Come."

Bijou (First Half)—King & Brown—Morgan & Gray—Eugene Emmett. (Last Half)—The Palmers—Rome & Cox—"Country Girl."

SCRANTON, PA.

Poli (First Half)—Harlequin Trio—Cook & Savo—Winston's Water Lions. (Last Half)—Rinaldo Bros.—Chas. Martin—Jane Courthope & Co.—Winston's Water Lions.

SPRINGFIELD, MASS.

Palace (First Half)—La Emma & Boyd—Marke & Boyd—Coscia & Verdi—Joe Towle—The Nelsons. (Last Half)—Chas. R. Sweet—McIntyre & Robbins—Green & Parker—Madison & Winchester.

WORCESTER, MASS.

Plaza (First Half)—Green & Parker. (Last Half)—La Emma & Boyd.

Poli (First Half)—"Very Good Eddie." (Last Half)—Joe Towle—The Nelsons.

WILKES-BARRE, PA.

Poli (First Half)—Rinaldo Bros.—Chas. Martin—Jane Courthope & Co.—Winston's Water Lions. (Last Half)—Harlequin Trio—Cook & Savo—Winston's Water Lions.

WATERBURY, CONN.

Poli (First Half)—Arco Bros.—Chappelle & Stinnette—McIntyre & Robbins—Oscar Lorraine. (Last Half)—Marr & Dwyer Girls—Marke & Boyle—Harry Hayward & Co.—Coscia & Verdi—Bobby Heath's Revue.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Four Days)—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthea & Presco—Phil La Toska.

CALGARY, CAN.

Pantages—Million Dollar Dolls—Arthur Barrett—Ilka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

DENVER, COLO.

Pantages—Joe Whitehead—Dorothy Lewis—Ten Navasar Girls—Chung Hwa Four—Leon Stanton & Co.—Celina's Circus.

EDMONTON, CAN.

Pantages—Three Nosses—Tuscano Brothers—Blanca & Co.—Mel Klee—Julia Clifford—Valentine Vox.

GREAT FALLS, MONT.

Pantages — Four Bards — Trovato — "Fireside Reverie"—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

KANSAS CITY, MO.

Pantages—"Here Comes Eva"—Morris & Shaw—Happy Jack Gardner—Sampson & Douglas—Hayataki Japs.

LOS ANGELES, CAL.

Pantages—American Duo—Royal Dragoons—Rives & Arnold—Walter Fisher & Co.—Durkin Girls—Samoya.

OAKLAND, CAL.

Pantages—Kyra & Co.—Harry Wilson—Laurie Ordway—Adams & Guhl—Jas. Grady & Co.—"Girl in the Moon."

OGDEN, UTAH.

Pantages (Three Days)—International Nine—Jack Goldie—Six American Girls—Frank Tinney's Players—Fields & Wells—Henry & Adelaide.

PORTLAND, ORE.

Pantages—Tallyho Girls—Jack Rose—Burke & Burke—Zuhn & Dreis—La Toy's Dogs.

REGINA, CAN.

Pantages—Weston Sisters—Irene Trevette—Miss 1920—Who Is He?—McLellan & Carson.

SAN FRANCISCO, CAL.

Pantages—Odiva—Noodles Fagin & Co.—Peira Sextette—Hugo Lutgens—Tybell Sisters.

SPOKANE, WASH.

Pantages—Derkin's Dogs—William Sisto—McKay's Scotch Revue—Lowe & Baker Sisters—Jim Doherty—Zara Carmen Trio.

SAN DIEGO, CAL.

Pantages—Neal Abel—Hill's Comedy Circus—Celestial Duo—Porter J. White & Co.—Belle Oliver—Calendar Girl.

SEATTLE, WASH.

Pantages—Magazine Girls—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

SALT LAKE CITY, UTAH.

Pantages—Stephens & Brunelle—Cannibal Maids—Jones & Sylvester—Eldridge, Barlow & Eldridge—June Mills & Co.—"Act Beautiful."

TACOMA, WASH.

Pantages—Four Mayakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Murphy & Klein—Love & Wilbur.

VANCOUVER, CAN.

Pantages—"World Wide Revue"—Ned Norworth & Co.—Provol—Old Time Darkies—Delton, Mareena & Delton.

VICTORIA, CAN.

Pantages—Pekinese Troupe—Spencer & Wilson—Little Burglar—Weir & Temple—Dancing Tyrells.

WINNIPEG, CAN.

Pantages—Four Danubes—Chas. F. Semon—Colinis Dancers—Haush & Lavelle—Beth Challis—Bullet Proof Lady.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Sig Frans & Co. (Last Half)—Wilson & Van—Four Casters.

BELLEVILLE, ILL.

Washington (First Half)—Panama Trio—Polley—Four Casters. (Last Half)—Eary & Eary—Ernest Hiatt—Galletti's Monks.

CHAMPAIGN, ILL.

Orpheum (First Half)—Dancing Kennedys—Mitchell & Mitch—"Rainbow Revue"—Cameron & Gaylord—Three Ambler Bros. (Last Half)—Sigsbees Dogs—Melroy Sisters—Salon Singers—Walmsley & Myers.

CHICAGO, ILL.

American, (First Half)—Carpos Bros.—Rome & Wagner—Hamlin & Mack—Curle & Hall—Richard Burton. (Last Half)—Vada Clayton—Harry & Etta Conley—Gertrude Dudley—Deane & Debrew—Fatima & Co.

Kedzie (First Half)—Lowande Riders—Redmond & Wells—Jos B. Totten & Co.—York & Marks—Mori Bros.—Community Singing. (Last Half)—Clifford & Marsh—Skelly & Heit—"Revue DeLux"—Arthur Deagon—Ambler Bros.

Lincoln (First Half)—Elsie Williams & Co.—Benny & Confrey—Jack Aldres Trio. (Last Half)—Rome & Wagner—El Dora & Co.

CEDAR RAPIDS, IA.

Majestic (First Half)—Saaki Bros.—Daniels & Walters—"Rising Generation"—Skelly & Heit—Sebastian Merrill & Co. (Last Half)—Reckless Duo—Plunkett & Romaine—Ross & LeDuc—Corn Cob Cutups—Roberts, Pearl & Straw—Paul, Le Van & Dobbs.

DECATUR, ILL.

Empress (First Half)—"Suffragette Revue." (Last Half)—Dancing Kennedys—Mitchell & Mitch—Jos B. Totten & Co.—LeRoy & Dresdner—Lutes Bros.

DES MOINES, IA.

Empress (First Half)—Mowatt & Mullen—Rose & LeDuc—Corn Cob Cutups—Harry Rose—Kurty's Troupe. (Last Half)—Sasakie Bros.—Mason & Austin—Chief Little Elk—Daniels & Walters.

DAVENPORT, IA.

Columbia (First Half)—Herbert's Dogs—Gypsy Meredith & Co.—Chief Little Elk & Co.—Mason & Austin—Columbia & Victor. (Last Half)—McRae & Clegg—Hudson Sisters—Stan & Mae Laurel—Fisher & Gilmore—"Rising Generation."

DUBUQUE, IA.

Majestic—Skating Bear—Jack George Duo—Angel & Fuller—Stan & Mae Laurel—Reckless Duo.

EVANSVILLE, IND.

Grand (First Half)—DeWinter & Rose—Wells & Crest—Edw. Esmonde & Co.—Allen, Lindsey & Co.—LaFrance Bros. (Last Half)—Hana & Janoska—Hooper & Burkhart—Rawls & VanKaufman—Van Bros.—"Soldiers of Today."

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ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eve"—Shubert-Belasco, Washington, 3-10.
"Aftermath, The"—Shubert-Garrick, Washington, 24-March 1.
"Business Before Pleasure"—Woods, Chicago, indef.
"Better 'Ole"—Cort, N. Y. City, indef.
"Better 'Ole"—Hollis, Boston, indef.
"Better 'Ole"—Broad Street, Philadelphia, indef.
"Better 'Ole" — Minneapolis, Minn., 28-Mar. 1.
"Better 'Ole"—Illinois, Chicago, indef.
"Betrothal"—Century, N. Y. (Last week.)
"Big Chance"—Shubert-Riviera, N. Y., 28-March 1; Poli's, Washington, 3-10.
"Brat, The"—Imperial, Chicago, Ill., 24-March 1.
"Canary, The"—(Julia Sanderson and Joseph Cawthorne)—Globe, New York City, indef.
"Crowded Hour" — (Jane Cowl) — Selwyn, New York City, indef.
"Chu-Chin-Chow" — Auditorium, Chicago, indef.
"Cappy Ricks"—Morosco, New York City, indef.
Chicago Grand Opera Co.—A. of M., Philadelphia, Pa., Mar. 3-indef.
"Chin Chin" Co.—St. Petersburg, Fla., 27-Mar. 1; Tampa, 3-4; Gainesville, 5; Thomasville, Ga., 6; Albany, 7.
"Charlie's Aunt"—Indianapolis, Ind., 24-Mar. 1; Elwood, Ind., 3; Frankfort, 4; Kokomo, 5; Marion, 6.
Carmelo's, Ted, Musical Comedy Co.—Sherman, Regina, Sask., Canada, indef.
Drew, Mr. & Mrs. Sidney—Woods, Chicago, Ill. Last week.
"Dear Brutus"—Empire, New York City, indef.
"Dancer, The"—Poli's, Washington, 24-Mar. 1.
"Darktown Frolics"—Washington, D. C., 24-Mar. 1.
Dempsey, Jack—New Lyceum, Washington, D. C., 24-Mar. 1.
"Everything" — Hippodrome, New York City, indef.
"East Is West"—Astor, New York City, indef.
"Eyes of Youth"—(With Marjorie Rambeau)—Loew's 7th Ave, N. Y., Feb. 28-Mar. 1.
"Experience"—Auditorium, Baltimore, Md., 24-Mar. 1.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia; Adelphia, Philadelphia, indef.
"Fiddlers 3"—Olympic, Chicago, indef.
"Fortune Teller"—Republic, New York City, indef.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Good Morning, Judge"—Shubert, New York, indef.
"Going Up"—Forrest, Philadelphia, Pa., indef.
"Going Up"—Cohan's O. H., Chicago, Ill.
"Girl Behind the Gun"—Colonial, Chicago, Ill., Mar. 2-indef.
"Hobohemia"—Greenwich Village, N. Y. City, indef.
"Hitchy Koo"—(With Raymond Hitchcock) Illinois, Chicago, indef.
"Hello Alexander"—(McIntyre & Heath) Majestic, Boston, indef.
"Invisible Foe, The"—Harris, New York City, indef.
"It Happens to Everybody"—Academy, Baltimore, Md., Mar. 3-10.
"Jack O'Lantern"—Colonial, Boston, indef.
"Kiss Burglar"—Chestnut St., Philadelphia, indef.
"Keep It to Yourself"—39th Street, New York City, indef.
"Lightnin' "—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, indef.
"Little Brother, The"—Belmont, New York City. (Closes March 8.)
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City, indef.
"Lombardi, Ltd." — Plymouth, Boston, 24-Mar. 8.
"Little Simplicity"—Wilbur, Boston, indef.
Lauder, Harry—Shubert-Belasco, Feb. 24-Mar. 1.
"Little Teacher"—Manhattan O. H., New York City, 24-Mar. 10.
"Melting of Molly"—Broadhurst, New York City, indef.
"Midnight Whirl" — New Century, New York City, indef.
Mantell, Robert—Indianapolis, Ind., 28-Mar. 1.
"Marquis de Priola"—Liberty, New York City, indef.
"Masquerader, The"—Studebaker, Chicago, indef.
"Miss Nellie of New Orleans"—Henry Miller, New York City, indef.
"Monte Cristo, Jr."—Wintergarden, New York City, indef.
"Mutt & Jeff"—Swift Current, 26-27; Gulf Lake, 28; Maple Creek, Mar. 1; Medicine Hat, 3-4; Lethbridge, 5-6.
"Moliere" — Ford's, Baltimore, Md., 24-Mar. 1.
"Naughty Wife, The"—Walnut, Philadelphia, 24-Mar. 1.
"The Net"—48th Street, New York City, indef.
Opera Comique—Park, New York, indef.
"Oh, My Dear"—Princess, New York City, indef.
Ott, Bob, Co.—Corning, N. Y., 24-Mar. 1.
"Old Lady 31"—Cort, Chicago, last week.
"Oh, Look"—Shubert, Philadelphia, indef.
"Off Chance"—National, Washington, 24-Mar. 1.
"Overseas Revue"—Princess, Chicago, indef.
"Oh, Boy"—Auditorium, Baltimore, Md., 24-Mar. 1.
"Oh, Lady! Lady!!"—La Salle, Chicago, indef.
Olcott, Chauncey—Standard, New York City, 28-Mar. 1.
"Passing Show of 1918"—Alvin, Pittsburgh, 24-Mar. 1.
"Polly With a Past"—Tremont, Boston, 24-Mar. 8.
"Please Get Married"—Little, New York City, indef.
"Prince There Was" (a)—Cohan, New York City, indef.
"Redemption"—Plymouth, New York City, indef.
"The Riddle Woman"—Fulton Theatre, New York City, indef.
"Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Remnant"—Ford's, Baltimore, Md., 3-10.
"Rainbow Girl"—Academy, Baltimore, Md., 24-Mar. 1; National, Washington, D. C., 3-10.
"Sinbad"—44th Street Theatre, New York City, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"Sleepless Night"—Bijou, New York City, indef.
Skinner, Otis—Grand, Kansas City, Mo., 24-Mar. 1; Omaha, Neb., 3-5.
"Seventeen"—Victoria, Chicago, 24-Mar. 1.
"Scandal"—Garrick, Chicago, Mar. 2-indef.
"She Walked in Her Sleep"—Shubert-Garrick, Washington, D. C., 3-10.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Longacre, New York City, indef.
"Three Faces East"—Olympic, Chicago, last week.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
"Tailor-Made Man"—Garrick, Philadelphia, 24-Mar. 1.
"Tiger Rose"—Powers' Chicago, 24-Mar. 10.
"Toby's Bow"—Comedy, New York, indef.
Thurston—American, St. Louis, Mo., 24-Mar. 1.
"Take It from Me" — Shubert, Boston, Mass., indef.
"Tumble Inn"—Lyric, Philadelphia, indef.
"Ten Nights in a Barroom"—(Anderson's) Seamore, 28-Mar. 2; Bonarton, 3; Weevret, 4; Haskel, 5.
"Turn to the Right"—Nixon, Pittsburg, 24-Mar. 1.
"Tillie"—Blackstone, Chicago, indef.
"Thousand Eyes, A"—Cort, Chicago, Mar. 2-indef.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady"—New Amsterdam, New York City, indef.
Uncle Tom's Cabin Co.—Harrisburg, 25-27; Wellsboro, 28; Hagerstown, Md., Mar. 1; York, Pa., 3.
Walker-Stuart Punch and Judy.—New York City, indef.
"Woman in Room 13, The"—Booth, New York City, indef.
"Ziegfeld Follies"—Colonial, Chicago, last week.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves Big Show—Grand, Hartford, Ct., 24-March 1; Jacques, Waterbury, Ct., 3-8.
"Best Show in Town"—Palace, Baltimore, 24-March 1; Gayety, Washington, D. C., 3-8.
"Beauty Trust"—Gayety, Boston, 24-March 1; Grand, Hartford, Ct., 3-8.
"Behman Show"—Colonial, Providence, 24-March 1; Gayety, Boston, 3-8.
"Bon Tons"—Gayety, Toronto, Ont., 24-March 1; Gayety, Buffalo, 3-8.
"Bostonians"—Gayety, Pittsburg, 24-March 1; Akron, O., 3-5; Youngstown, 6-8.
"Bowery"—Gayety, Rochester, 24-March 1; Bastable, Syracuse, N. Y., 3-5; Lumberg, Utica, 6-8.
"Burlesque Review"—Bastable, Syracuse, 24-26; Lumberg, Utica, 27-March 1; Gayety, Montreal, Can., 3-8.
"Burlesque Wonder Show"—Gayety, Montreal, Can., 24-March 1; Empire, Albany 3-8.
"Ben Welch"—Newburg, N. Y., Feb. 24-26; Orpheum, Paterson, 3-8.
"Cheer Up America"—Empire, Albany, N. Y., 24-March 1; Casino, Boston, 3-8.
Dave Marion's—Open 24-March 1; Gayety, St. Louis, 3-8.
"Follies of the Day"—Olympia, Cincinnati, 24-March 1; Columbia, Chicago, 3-8.
"Girls de Looks"—Gayety, Omaha, 24-March 1; Gayety, Kansas City, 3-8.
"Golden Crooks"—Peoples, Philadelphia, 24-March 1; Palace, Baltimore, 3-8.
"Girls of the U. S. A."—Empire, Newark, 24-March 1; Casino, Philadelphia, 3-8.
"Hip, Hip, Hoooray"—Akron, O., 24-26; Youngstown, 27-March 1; Star, Cleveland, O., 3-8.
"Hello America"—Jacques, Waterbury, Ct., 24-March 1; Hurtig & Seamon's, N. Y., 3-8.
Harry Hastings—Gayety, St. Louis, 24-March 1; Star & Garter, Chicago, 3-8.
Irwin's Big Show—Gayety, Detroit, 24-March 1; Gayety, Toronto, Ont., 3-8.
Lew Kelly Show—Lyric, Dayton, O., 24-March 1; Olympic, Cincinnati, 3-8.
"Liberty Girls"—Gayety, Kansas City, 24-March 1; open, 3-8; Gayety, St. Louis, 10-15.
Mollie Williams' Show—Star and Garter, Chicago, 24-March 1; Gayety, Detroit, 3-8.
"Maids of America"—Casino, Boston, 24-March 1; Columbia, New York, 3-8.
"Majestics" — Casino, Philadelphia, 24-March 1; Miner's 149th St., New York, 3-8.
"Merry Rounders"—Casino, Brooklyn, 24-March 1; Empire, Newark, 3-8.
"Million Dollar Dolls"—Bridgeport, Ct., 27-March 1; Colonial, Providence, 3-8.
"Oh, Girls"—Star, Cleveland, O., 24-March 1; Empire, Toledo, 3-8.
"Puss, Puss"—Empire, Brooklyn, 24-March 1; Newburgh, N. Y., 3-5.
"Roseland Girls"—Miner's 149th St., New York, 24-March 1; Park, Bridgeport, Ct., 6-8.
Rose Sydell's—Majestic, Jersey City, 24-March 1; Peoples, Philadelphia, 3-8.
Sam Howe's Show—Columbia, Chicago, 24-March 1; Berchel, Des Moines, Iowa, 2-6.
"Sight Seers"—Hurtig & Seamon's, New York, 24-March 1; Empire, Brooklyn, 3-8.
"Social Maids"—Columbia, New York, 24-March 1; Casino, Brooklyn, 3-8.
"Sporting Widows"—Gayety, Buffalo, N. Y., 24-March 1; Gayety, Rochester, 3-8.
Star and Garter Shows—Berchel, Des Moines, Iowa, 23-26; Gayety, Omaha, 1-7.
"Step Lively Girls"—Empire, Toledo, O., 24-March 1; Lyric, Dayton, 3-8.
"Twentieth Century Maids"—Orpheum, Paterson, N. J., 24-March 1; Majestic, Jersey City, 3-8.
"Watson's Beef Trust"—Gayety, Washington, 24-March 1; Gayety, Pittsburg, 3-8.

AMERICAN CIRCUIT

American—Lyceum, Washington, D. C., 24-March 1; Trocadero, Philadelphia, 3-8.
"Auto Girls"—Crown, Chicago, 24-March 1; Gayety, Milwaukee, 3-8.
"Aviator Girls"—Star, Brooklyn, 24-March 1; Olympic, New York, 3-8.
"Beauty Review"—Gayety, Milwaukee, 24-March 1; Gayety, Minneapolis, 3-8.
"Big Review"—Victoria, Pittsburg, 24-March 1; Penn Circuit, 3-8.
"Blue Birds"—Olympia, New York, 24-March 1; Plaza, Springfield, Mass., 3-8.
"Broadway Belles"—Star, Toronto, Ont., 24-March 1; Garden, Buffalo, 3-8.
"French Frolics"—Niagara Falls, 26-March 1; Star, Toronto, Ont., 3-8.
"Follies of Pleasure"—Gayety, Minneapolis, 24-March 1; Star, St. Paul, Minn., 3-8.
"Frolics of the Nite"—Cadillac, Detroit, 24-March 1; Englewood, Chicago, 3-8.
"Girls from the Follies"—Gayety, Philadelphia, 24-March 1; Chester, Pa., 3-5; Camden, N. J., 6-8.
"Grown Up Babies"—Wilkesbarre, 26-March 1; Majestic, Scranton, 3-8.
"Girls from Joyland"—Star, St. Paul, 24-March 1; Sioux City, Iowa, 2-5.
"Hello, Paree"—Wrightstown, N. J., 27-March 1; Gayety, Philadelphia, 3-8.
"High Flyers"—Gayety, Baltimore, 24-March 1; Lyceum, Washington, 3-8.
"Innocent Maids"—Gayety, Louisville, 24-March 1; Lyceum, Columbus, O., 3-8.
"Jolly Girls"—Penn Circuit, 24-March 1; Gayety, Baltimore, 3-8.
"Lid Lifters"—Grand, Worcester, Mass., 24-March 1; Howard, Boston, 3-8.
"Midnight Maidens"—Empire, Hoboken, 24-March 1; Star, Brooklyn, 3-8.
"Mile-a-Minute Girls"—Wheeling, W. Va., 24-26; Newcastle, Pa., 27; Beaver Falls, 28; Canton, O., March 1; Victoria, Pittsburg, 3-8.
"Military Maids"—Chester, 27-March 1; Pottstown, 3; Easton, 4; Wilkesbarre, 5-8.
"Mischief Makers"—Standard, St. Louis, 24-March 1; Terre Haute, Ind., 2; Majestic, Indianapolis, 3-8.
"Monte Carlo Girls"—Gayety, Kansas City, 24-March 1; Standard, St. Louis, 3-8.
"Orientals"—Wrightstown, N. J., 24-26; Trenton, 27-March 1; Empire, Hoboken, 3-8.
"Parisian Flirts"—Majestic, Indianapolis, 24-March 1; Gayety, Louisville, 3-8.
"Pennant Winners"—Englewood, Chicago, 24-March 1; Crown, Chicago, 3-8.
"Peacemakers" — Empire, Cleveland, 24-March 1; Cadillac, Detroit, 3-8.
"Pirates"—Majestic, Scranton, 24-March 1; Binghamton, N. Y., 3-4; Schnectady, 5-8.
Pat White Show—Trocadero, Philadelphia, 24-March 1; Camden, N. J., 3-5; Chester, Pa., 6-8.
"Paris by Night"—Plaza, Springfield, Mass., 24-March 1; Grand, Worcester, 3-8.
"Razzle Dazzle Girls"—Chester, 24-26; Camden, N. J., 27-March 1; Wrightstown, N. J., 3-5; Trenton, N. J., 6-8.
"Record Breakers"—Garden, Buffalo, 24-March 1; Empire, Cleveland, 3-8.
"Social Follies"—Lyceum, Columbus, O., 24-March 1; Wheeling, W. Va., 3-5; Newcastle, Pa., 6; Beaver Falls, 7; Canton, O., 8.
"Speedway Girls"—Howard, Boston, 24-March 1; Gayety, Brooklyn, 3-8.
"Tempters"—Gayety, Brooklyn, 24-March 1; Wrightstown, N. J., 6-8.
"Trail Hitters"—Sioux City, Iowa, 23-26; Century, Kansas City, 3-8.
"World Beaters"—Binghamton, N. Y., 24-25; Schenectady, 26-March 1; Watertown, 3; Oswego, 4; Niagara Falls, 5-8.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday—York, Pa.

U. S. LIBERTY THEATRES

Week of Feb. 24th

Devens—First half, Keith Vaudeville; last half, Camp Show, N. Y. Syn. Orchestra.
Upton—Vaudeville. (All week.)
Merritt—Vaudeville. (All week.)
Dix—First half, Pictures; last half, Vaudeville.
Meade—First half, Pictures; last half, Vaudeville and Camp Show.
Lee—First half, Pictures; last half, Vaudeville.
Jackson—First half, "When Dreams Come True"; last half, "Sick a Bed."
Gordon—First half, Pictures; last half, "Mimic Whirl, Jr."
Pike—First half, "Mary's Ankle"; last half, Martini Vaudeville.
Dodge—First half, Vaudeville; last half, Pictures.
Grant—Pictures. (All week.)
Custer—First half, Pictures; last half, "Kiss Burglar."
Sherman—First half, Pictures; last half, Mercedes Vaudeville.
Mills—First half, "The Brat"; last half, Vaudeville.
Humphreys—First half, Pictures; last half, "Nothing But the Truth."
Stewart—First half, Pictures last half, "Stop, Look and Listen."
Eustis—First half, Vaudeville; last half, Pictures.
Wadsworth—First half, Pictures; last half, Vaudeville.
Hancock—First half, "Mimic Whirl"; last half, Pictures.
Beauregarde—First half, Martini Vaudeville; last half, Pictures.
Travis—First half, Pictures; last half, O'Brien's Minstrels.
Bowie—Pictures. (All week.)
Fort Sill—Pictures. (All week.)
Funston—First half, Pictures; last half, Vaudeville.

MINSTRELS

Fields, Al. G.—Tampa, 26-27; Lakeland, 28; Oscala, Mar. 1; Tallahassee, 2-3; Thomasville, Ga., 4; Montgomery, Ala., 5.
O'Brien's, Neil—Fort Worth, Texas, Feb. 28-Mar. 1; Waco, 4-5.

TABLOIDS

Hall, Billy, Musical Co.—South Manchester, Conn., Feb. 24-Mar. 1.
Lord & Vernon Comedy Co.—Alcazar, Tampa, Fla., indef.

STOCK

Astor—Guy Players, Jamestown, N. Y., indef.
All-Star Players—Lowell, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City, indef.
Blaney Stock—Lyceum, Troy, N. Y.
Bunting, Emma—14th Street, New York City, indef.
Brissac, Virginia, Stock — Strand, San Diego, Cal., indef.
Castle Square Stock Co.—Castle Square, Boston, indef.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co.—Ed. Rowland—Chester Playhouse, Chester, Pa., indef.
Dominion Players — Winnipeg, Manitoba, Can., indef.
Desmond, Mae — Orpheum, Philadelphia, Pa., indef.
Desmond, Mae—Schenectady, N. Y., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y., indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players — Northampton, Mass., indef.
Oliver Players, Shubert, St. Paul, Minn., indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.

CHAS. NEIL

"THE TINY TAD"

FEATURED COMEDIAN
FRANK LALOR'S AVIATORS

STAR, BROOKLYN, THIS WEEK
OLYMPIC, NEW YORK, NEXT WEEK

Season's Sensation
Direction Ike Weber

GRACE HOWARD

Soubrette
CHAS. WALDRON'S
BOSTONIANS

STARS OF BURLESQUE

FEATURED AS WHIRLWIND DANCERS **HENRI and LIZELL** WITH PIRATES

PRIMA DONNA **EDE MAE** MILLION DOLLAR DOLLS

At Liberty for Next Season **WALTER BROWN** NOW WORKING AT AVENUE THEATRE, DETROIT, MICH.

PAT WHITE SHOW **LEW LEDERER**

ROGERS and DONNELLY (Hello Paree Company)
RALPH JAZZ WOP — ELSIE PRIMA DONNA

HICK STRAIGHT **BILLY WALLACE** WITH PIRATES

CLARA GIBSON NOW WITH FRED IRWIN'S MAJESTICS

SOPHIE DAVIS
SOUBRETTE — PACEMAKERS

FLO DAVIS
Soubrette, Fourth Season, Sightseers — Two Seasons More Management James E. Cooper

JOE **KELSO BROS.** HARRY
Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

A MARTINI BURLESQUE
DOING COMEDY — GOING THROUGH THE KEG — WITH MILITARY MAIDS

ADA MORSE
Grecian Dancer — Al Reeves Big Show

BESSIE BAKER
DON'T DO ANYTHING UNTIL YOU HEAR FROM ME — PAT WHITESHOW

GEORGE S. KINNEAR
JUVENILE MERRY ROUNDERS — DIRECTION CHAMBERLAIN BROWN

BURLESQUE NEWS

(Continued from page 15 and on 31 and 33)

MORE WITNESSES EXAMINED IN SUIT

right; that he watched it again, and as the week went along the show improved; that it was one of the good shows that had played there; and that was about all of the conversation.

Questioned on cross-examination, Cummings testified as follows:

Q.—Are you at present employed or otherwise interested in any enterprise with or on behalf of I. M. or J. A. Weingarten? A.—I am employed as manager of the Star and Garter show owned by I. M. Weingarten.

Q.—Did you ever have any conversation with any lawyer or lawyers representing the plaintiff in this action respecting this case? A.—Yes, Mr. Harry P. Munns.

Frank Freeman testified in part as follows:

Q.—Did you ever have a conversation with George E. Lothrop concerning the plaintiff's show, "September Morning Glories?" A.—Yes. It took place during the week of October 17th, 1918, at Boston. I remember, at the time, I asked him what was the trouble with "September Morning Glories"; was it really as bad as it was painted, and he said, not when he saw it at his theatre, it was not half bad and he had seen worse; and to make sure of it he sat through the show one time, and he sat through the first and that part was all right. It seemed to give good satisfaction, he said, and to convince himself he sat through the second part and it was all right. And to be convinced still further he sat through the show again during that week and before it left his theatre that Saturday night, he said it was a whole lot better than a good many he had played, and it was as good as any of them, and it gave satisfaction at his theatre. He could not understand why they took it away from him. That was practically all of that conversation.

On cross-examination, in answer to a question, Freeman stated that at the present time he is employed by I. M. Weingarten. He also stated that he would like to see the plaintiff win this suit.

Joseph Carlyle, of the Englewood Theatre, Chicago, was the last witness. His testimony in part follows:

Q.—Did you ever have a conversation with George E. Lothrop concerning "September Morning Glories"? A.—Yes. About the latter part of September or the first part of October, 1917. Mr. Lothrop told me that he understood that the show was all wrong—was bad—and our scenery was bad and we had no costumes. I told him that we didn't have any—we had no costumes—and my scenery was in bad shape. We had the Star Theatre in Brooklyn to fix it up, but we somehow didn't get them. He wanted to know where the costumes were, but we hadn't got them. We had about one set of costumes. Mr. Lothrop told me he had some acts ready to put in, but in the meantime, that morning, I told him I received our cancellation. "Well," he says, "as long as we are closing, we won't do it, as the show is terrible you might be able to get by."

On cross-examination, Carlyle, who was former manager of the "September Morning Glories" show offered testimony that is obviously detrimental to the plaintiff's contention that the show was a good one and that the defendant should not have revoked his franchise by reason of the badness of the show.

Q.—What was your connection with the show, "September Morning Glories," on September 10, 1917? A.—I was the manager of the show.

Q.—How long have you been connected with burlesque? A.—About fifteen years.

Q.—How long have you been in the theatrical business? A.—About twenty-one years.

Q.—State in what capacity and with what companies you have been connected in burlesque. A.—I was bill-poster at the Trocadero Theatre here, and on the road with the "September Morning Glories" as agent before I was manager.

Q.—In your opinion what was the nature of the production of the "September Morning Glories" on September 10, 1917, with respect to its costumes, scenery, chorus, players, music and situations, and what was the quality, good, bad or indifferent, of the performances rendered by this production and of the items above mentioned? A.—It was very bad as to costumes, scenery, chorus, players, music and situations. The performers were bad, that is, outside of two or three. We had to change the cast.

Q.—From your actual experience and observation of the audiences to which this show played in August and September, 1917, what was the reception given by such audiences to said show? A.—I don't know.

Q.—Did you hear any members of the audiences to which this show played in August and September, 1917, express themselves with respect to said show? A.—No.

Q.—Were the performances rendered of this show satisfactory or unsatisfactory to the owners or managers of the various theatres at which the show was played in August and September, 1917? A.—It was unsatisfactory.

The witnesses were all examined in Chicago last week before Commissioner Mordecai Schulman, who was designated by the New York Supreme Court, where the action is now pending, and will probably be reached for trial within the next four weeks.

TO WHOM IT MAY CONCERN:

AL REEVES

Champion Record Breaker of Burlesque and Holder of the Largest Week's Business ever done in any burlesque theatre in this country. Have just broken all my previous records of profits at the Gayety Theatre, Boston, last week, including my dividends from the Columbia Amusement Company, two bets I made on two horses at New Orleans and my week's profit at the Gayety, in all amounting to $5,069.00 net.

My business, upon my return engagement was so large, that my life pal, Tom Henry, the man who woke up Boston from three's and four's on the week, and now doing eight's and nine's on the week, inaugurated a scheme of putting in an extra matinee on my Washington's Birthday, and the minute the opposition burlesque houses got next to same, they copied our ideas, and they put in one. It's a good thing we have creators of schemes that others profit by.

AL REEVES

Address: 145 State Street

Brooklyn, N. Y.

P. S.—Wish also to state I broke the night record business at the Gayety Theatre. The Holiday matinee and Holiday night record of the house and made a new world's gallery record Saturday night. Sold 500 seats at fifty cents apiece to ladies and gentlemen in the top gallery.

FLO WELLS

PRIMA DONNA — FRENCH FROLICS

SMILING NELLIE WATSON

SOUBRETTE — DAVE MARION'S "AMERICA'S BEST"

HELEN TARR

FEATURED PRIMA DONNA — SAM HOWE'S SHOW 1917-18-19

NO SALARY TOO HIGH TO THE RIGHT PEOPLE

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FOR NEXT SEASON

Herk-Kelly & Damsel's Attractions

TWO GOOD FAST JEW COMEDIANS

AND

ONE GOOD FAST DUTCH COMEDIAN

WE WANT THE BEST

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FRANK DAMSEL OR **MIKE J. KELLY**

Care Beauty Trust Co. — Care Frolics of the Nite Co.

EN ROUTE

B. F. KAHN'S UNION SQUARE THEATRE

STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER — FRANK MACKEY
JAS. X. FRANCIS — BRAD SUTTON
LOUISE PEARSON — LORRAINE
BABE WELLINGTON — EVE LEWIS

AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn

FRED HACKETT

Look Me Over — James E. Cooper's Blue Birds

OLYMPIC, NEW YORK, THIS WEEK

BOUTTE and CARTER

From Below the Mason & Dixon Line — "Hello Paris" Company

FRANCES CORNELL

PRIMA DONNA — WITH STROUSE & FRANKLYN'S "PIRATES"

EDDIE HALL

NUT COMEDIAN — THE BOY WITH THE FUNNY LAUGH — MILITARY MAIDS

KATHRYN DICKEY

PRIMA DONNA — JAS. E. COOPER'S SIGHTSEERS

ETHEL SHUTTA

If you want a **Real Good Soubrette** for next season, **catch me.** Have some offers, but want more. Will accept the best. My first time in Burlesque, **so don't overlook me, Messrs. Columbia Managers.** With **Frank Lalor's "Aviators."**

STAR, BROOKLYN, THIS WEEK **OLYMPIC, NEW YORK, NEXT WEEK**

STARS OF BURLESQUE

An Ace with "Aviators"

JIM McINERNEY

This Week Star, Brooklyn

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

A. ELLSWORTH
STRAIGHT and CHARACTERS — WITH MILITARY MAIDS

CY ARDINGER
With "Trail Hitters"

ETHEL JOHNSON
SOUBRETTE — GROWN UP BABIES

PEARL LAWLER
PRIMA DONNA — SECOND SEASON — BROADWAY BELLES

RUTH DENICE
PARIS BY NIGHT. — ANOTHER SOUBRETTE — OLYMPIC, NEW YORK

BESSE ROSA
SOUBRETTE. — FOLLY, BALTIMORE, MD.

ANNA GRANT
With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Mixit and Exit.")

ELVA GRIEVES
"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15. — PAT WHITE SHOW

KITTY GLASCO
PRIMA DONNA — HELLO AMERICA

EMILY NICE
SOUBRETTE — SECOND SEASON—HELLO PAREE CO.

CHARLIE MAC
MILLION DOLLAR DOLLS

RUTH ROSEMOND
Watch Me Next Season—Understudy Ingenue and Soubrette with Sightseers

BERTHA COMINS
INGENUE — FRED IRWINS BIG SHOW

MAY KEARNS
Ingenue. Billy Minsky says: "She Tops Them All." — National Winter Garden

TOM AIKIN
JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST
COMEDIAN — GROWN-UP BABIES

FEATURED INGENUE

NELLIE NICE

THIRD SEASON HELLO PAREE

GENE and ETHEL BEAUDRY
THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL
DIRECTION—ROEHM and RICHARDS — HIP HIP HOORAY GIRLS

FRANK LAMBERT
CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN
SOUBRETTE—PARIS BY NIGHT

BERNIE CLARKE
SINGING AND DANCING JUVENILE—BOSTONIANS — DIRECTION—IKE WEBER

JOHN O. GRANT
Straight—Co-Producer — Personal Direction Chamberlain Brown — Hello Paree Co.

AMETA PYNES
13TH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE
THE HURRICANE SOUBRETTE — 2d Season with "Hip, Hip, Hooray Girls"

J. HARRY JENKINS
COMEDY, CHARACTERS and STRAIGHT — BEHMAN SHOW

BILLY HARRIS
RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

Read the Clipper Letter List

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Arnaud, Peter M.
American Beauties
Bertrand, Frank
Cunningham, Bob
Anthony, Carl
Collins, Chas.
Clark, Don
Dallis, David M.
Divry, D. C.
Glasgow, Jas.
Hilliard, Harry
Hall, B. A.
Howard & Clayton
Hall, Howard
Hall, Joe
Kelso, H.
Kearney, John
Kuhn, Robt.
Lynell, Joe
La Noir, Billy
Manheimer, Sol
McClellane
Mokelke, Edw.
Mersereau, E. F.
Newman, Victor
Nedrow, J. W.
Olive, R. D.
Ollo, Will J.
O'Neil, Ed
Orr, Harvey D.
Pearsell, J. G.
Pollard, Jas. E.
Paul, W.
Piefen, G.
Ross, Walter
Russell, E. A.
Stanley, Lew
Scammon, Percival
Toner, J.
Temple, R. W.
Van Dusen, Howard I. and White, Rolla B.
Walck, Ezra C.
Yoscary, Ferdin-

LADIES

Achor, Mrs. H.
Avery, Nellie
Armstrong, Florence W.
Burton, Rose
Boyle, Edythe
Butler, Lenore
Bateman, Mary
Bazarsky, Victoria
Bradley, Bobby
Carleton, Eleanore
Cleveland, Hazel
Cameron, Gertrude C.
Chase, Mrs. Wm.
Cameron, Lillian
Davis, Tessie
Devere, Billie
Day, Peggie
De Lany, Miss G. M.
Du Valle, Gay
Fay, Anna E.
Faustine, Maud
Gaynor, Miss M. B.
Gerdes, Annette
Gebeau, Maybelle
Gibson, May
Gibson, Georgia
Holbrook, Eva
Holbrook, Bessie
Harvey, Dadie
Hageman, Alice
Holcombe, Frances
Lilley, Josephine
Lyons, Helen
Lorraine, Peggy
Lewis, Isabelle P.
Luker, Eleanore M.
La Guerre, Florence
Leavitt, Jeanette
Linn, Ethel
La Cour, Maria
Mirck, H. R.
Martin, Izetta
Masten, Mae
Meyer, Viola
Nazworthy, Babe
Oakes, Helen
Outlawn, Rose
Parker, Georgie L.
Ross, Olga
Ramsey, May
Russell, Georgia
Ross, Mary Jane
Sage, Verne
Scott, Lillian
Sims, Mabel
Stewart, Rosalie
Taylor, Mrs. E. Forrest
Wilson, Betty
Warren, Bobbie
Ward, Shirley
Wilson, Billie
Wyatt, Miss
West, Gerty

DEATHS OF THE WEEK

IN LOVING REMEMBRANCE

"Sleep on in peace"

JOHN B. WILLS

Departed from us Feb. 26, 1913

STELLA, WALTER, and MRS. J. B. WILLS

ALBERT LEVERING died in Nashville, Tenn, last week, following an illness of several days. He was expected to recover and, when he fell asleep in the lobby of a hotel, the fact caused little concern until it was discovered that he was dead.

Levering was a nephew of Alf Hayman and was manager of a Boston theatre for some time. He was business manager for "Hitchy Koo," on tour with Raymond Hitchcock in 1918. At one time he was the late Charles Frohman's London representative. He had been associated with Charles Dillingham for the last few years, being a member of the latter's executive staff. He was a member of The Lambs. A young widow, only recently married to him, survives, as well as a brother and sister.

GEORGE DE KREKO, of the De Kreko Brothers Shows, died last week at San Antonio, Texas. He was buried from the rooms of the Pierce-Robinson Undertaking Company of that city on Wednesday.

IDA COURTNEY (Mrs. Jack H. Gates) died February 17th in the Methodist Hospital, Des Moines, Ia., following a severe case of tonsilitis. She was thirty-six years of age and popular in the profession. The remains were taken to Lansing, Ia., by her husband for interment.

LOUIS VOGELIUS died on Feb. 18 in Albany. The death was the result of blood poisoning. Vogelius, who was forty-two years old, was with Gus Edwards' Company.

EDDIE CARROLL, for years popular as a dancer, died February 17th in Chicago, after a long illness. Carroll through illness left the stage about nine years ago and never fully recovered his strength in order to continue with his work.

CLARA TANNER, professionally known as Clara Gilbert and the wife of Eddie Tanner, died last week at Ridgewood Sanitarium, Brooklyn, after an operation. Her husband took the remains to Buffalo for burial.

CATHERINE BOWEN, professionally known as Catherine Owen, of New York City, died of pneumonia on Feb. 15 at St. Mary's Hospital in Rochester, N. Y. She was thirty-five years old and was last seen in the act, "In Venice," in which she was playing at the Victoria when taken ill on Feb. 13. She died two days later.

AL ROTH, identified with the theatrical business for many years, died last week at his home in Beechurst, Long Island. He was fifty-three years old and had been ill for almost a year. He had been associated with D. W. Griffith since the production of "The Birth of a Nation" several years ago. Previous to that he had been with the Duff Opera Company, D. V. Arthur and the Shuberts. His wife survives him.

WILLIAM H. LEAHEY, private secretary to F. Ziegfeld, Jr., died February 21 in the St. Francis Hospital from pneumonia, after a week's illness. Leahey had been associated with Ziegfeld for many years.

EUGENE B. HUNT died last week in St. Marks Hospital. He was sixty years old and had been an actor some years ago. He was later a theatrical manager and for twelve years was the publisher of the Chicago Dramatic Journal.

CHARLES PLUNKITT, the comedian, died in Cleveland, on Saturday, Feb. 15. He was sixty-seven years old and had been on the stage, in his earlier days, with Edwin Booth. He later appeared with the old McCall Opera Company and the Francis Wilson Company in comic opera. His last appearance was with Charles Coghlan in "The Royal Box." He was a member of the Actors' Order of Friendship, the Green Room and Players' Clubs.

BURLESQUE NEWS

(Continued from pages 15 and 29 and on 33)

COOPER'S "BLUE BIRDS" HAS THREE FEATURES THAT HOLD IT UP

James E. Cooper's "Blue Birds," at the Star last week, had but three things in it that stood out. In fact, there was not much to the show outside of these features.

These partcular bits included that of Edgar Bixley when he offered the cook number, assisted by eight chorus girls; Fred Hackett's "drunk" scene and dance, and the wrestling scene at the finish of the show in which Hackett and one of the chorus girls, the latter introduced as the champion lady wrestler of the country, put up a good fast bout.

Cooper has costumed his chorus well and the girls appear in a variety of colors that blend nicely. They work hard and look well from the front.

The comedy of the show is in the hands of Edgar Bixley and Fred Hackett. They both work hard and get as much as they can out of the material they have. But it is hard to get laughs out of bits that are seen so often. Bixley is doing his tramp character and deserves credit for the hard way he works. He does an impersonation of a female that seemed to please.

Hackett is doing his Irish. He is a funny little fellow who can dance very well. He also is a very hard worker, doing everything in his power to create laughs. Both he and Bixley are in nearly every number.

Ed. Welch is doing the straight. He is making a better appearance than he did last season and carries the part through well.

Grace Harvard is the prima donna and sings nicely. She is a tall, shapely blonde who displays a pretty wardrobe. She also does well in scenes.

Helen Andrews, a lively little soubrette with an attractive smile, has improved greatly in her work since last time we saw her. She now gets her numbers over nicely and wears becoming dresses.

Evelyn Ferris, a pretty blonde, is the ingenue. She is in most of the scenes and handles herself well. She also offers attractive gowns.

Jasper Stroupe, Jack Gilfillan and Salvatore Zite do bits well.

The "examination" bit is the old "in the book" bit changed around a little, with prohibition as the subject. It pleased with Bixley, Hackett, Welch, Zite and the Misses Harvard and Ferris doing it.

"Wrong one" is another bit that was offered. Hackett, Bixley and the Misses Harvard, Andrews and Ferris were in it.

Bixley, assisted by Stroupe in a burlesque operatic scene, was amusing. They finished with Stroupe playing a guitar. It went well.

A "hold up" bit was also offered. In this, Hackett, Welch, Zite, Gilfillan and Miss Harvard worked. The "pocketbook" bit, where the girls accused the men of taking money from them after they had picked the pocketbooks up for the girls, was another bit offered by Bixley, Hackett, Gilfillan and the Misses Harvard, Ferris and Andrews. Miss Ferris did well with her pickout number.

The "imaginary trip" bit went over as done by Hackett, Bixley and Miss Ferris. The "locket" bit was offered by Bixley, Hackett and Miss Harvard. The "camouflage dinner" bit, in the show last season, was again given but did not go as well as before owing to the fact that the subject is out of date now. It was a corking good bit last season when the restaurants were limited to certain kinds of food. But conditions have changed in the last year and this bit is now a dead one.

The Biff Bang Trio offered a specialty that was generously applauded. They sang well and the act pleased.

Hackett offered a fast and amusing specialty in one, when he worked up a good "drunk." He also put over a corking good dance that went big.

The wrestling scene was well staged and caused plenty of excitement. It was between Hackett and one of the chorus girls. She did very well and showed the boys a few good holds. SID.

FRANK SMITH LAID UP

Frank Smith, business manager of "The Merry Rounders," has been confined to his room in the Palace Hotel the last few days on account of sickness. It is expected he will be able to resume his work this week.

KINNEAR SIGNED FOR LEGIT

George Kinnear, juvenile straight of "The Merry Rounders," has been signed by Elliott, Comstock and Gest for one of their shows next season. He has been notified to start rehearsals in August.

MRS. METZGER SELLS HOUSE

Mrs. Frank Metzger has sold out her theatrical rooming house in Brooklyn and gone to join her husband, manager of the Gayety Theatre, Montreal.

NEW YORK ATTRACTIONS

LIBERTY Theatre, W. 42nd St. Eves. at 8.30. Mats. Wed. & Sat. 2.30.
MR. LEO DITRICHSTEIN
IN HIS GREATEST TRIUMPH
THE MARQUIS DE PRIOLA

HUDSON W. 44th St. nr. B'way. Eves. 8.30. Mats. Wed. & Sat. 2.30.
"A Million-Dollar Success."—Globe.
A. H. WOODS PRESENTS
LOUIS MANN SAM BERNARD
in FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Eves. at 8:30. Mats. Wed. & Sat. 2.30.
A. H. WOODS PRESENTS
UP IN MABEL'S ROOM
With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

EMPIRE B'way & 40th St. Eves. 8.20. Mats. Wed. & Sat. at 2.20.
CHARLES FROHMAN PRESENTS
WILLIAM GILLETTE
IN THE NEW COMEDY
"DEAR BRUTUS"
By J. M. BARRIE

LYCEUM 45th St. near B'way. Eves. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES

BELASCO Theatre, West 44th St. Eves. 8.20. Mats. Thurs. & Sat. 2.20.
DAVID BELASCO PRESENTS
FRANCES STARR
In "TIGER! TIGER!"
A new play by Edward Knoblock.

REPUBLIC W. 42d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.
ARTHUR HOPKINS PRESENTS
MARJORIE RAMBEAU
By arrangement with A. H. WOODS.
In "THE FORTUNE TELLER"

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
Mats. Daily. Best Seats, $1.

GEO. M. COHAN Theatre, B'way & 43d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.
GEO. M. COHAN'S
NEW COMEDY
"A PRINCE THERE WAS"
GEO. M. COHAN AS THE PRINCE.
From a story by ALDRICH DARRAGH.

B. F. KEITH'S PALACE
Broadway & 47th St.
Mat. Daily at 2 P. M. 25, 50 and 75c.
Every Night 25 50 75 $1 $1.50
LOUISE DRESSER & JACK GARDNER, LIEUT. PAT O'BRIEN, RUTH ST. DENIS, FRANK FAY, GEORGE WHITE, MEHLINGER & MEYER, RITA MARIO & CO., LEO ZARRELL & CO., GEORGIE PRICE, PALACE PICTORIAL.

NEW AMSTERDAM Theatre, W. 42d St. Eves. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER PRESENT
THE VELVET LADY
Hilarious New Musical Comedy.
MUSIC BY VICTOR HERBERT.

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This Week
BLUE BIRDS
Next Week—AVIATORS

BROOKLYN THEATRES

STAR Jay nr. Fulton St. Tel. Main 1893 Mat. Daily
AVIATORS
Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—MIDNIGHT MAIDENS

CASINO THEATRE
THIS WEEK
MERRY ROUNDERS
Next Week—SOCIAL MAIDS

GAYETY THROOP AVE. BROADWAY
THIS WEEK
TEMPTERS
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

EMPIRE THEATRE
Ralph Avenue and Broadway
THIS WEEK
PUSS PUSS
Next Week—SIGHT SEERS

GREAT JOHNSON

The Hazardous Contortionist

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BURLESQUE NEWS

(Continued from pages 15, 29, 31)

BIG AUDIENCE STAMPS APPROVAL ON SHOW AT UNION SQ. LAST WEEK

An excellent entertainment was offered at Ben Kahn's Union Square Theatre last week. The first part was called "Grogan and Adolph Going Into Business," by Frank Mackey and the burlesque, by Billy Spencer, was called "A Little Bit of Everything."

Mackey, doing his well-known "Dutch" and Spencer his "Irish," kept the comedy at a high pitch during the entire performance. These boys were greeted by a round of applause when they made their appearance. They worked hard all through the show and had the audience in good humor all the time.

James X. Francis handled the "straight" in his usual capable manner and assisted the comedians greatly in getting the material over. Brad Sutton did the characters, his portrayal of an elderly business man being good, as was also that of a Frenchman.

Miss Lorraine displayed a shapely form in several tight fitting gowns. Her impersonation of a French woman was very good.

Louise Pearson handled her numbers well and made a good appearance. She worked nicely in the scenes.

Babe Wellington, who is getting her voice back, had no trouble in getting her numbers over, she offering them with plenty of dash.

Eva Lewis, looking well in several new dresses, handled her numbers in her usual manner and got them over well.

Lottie Grooper, a well-known "single" in vaudeville, who appeared in a specialty, offered a dandy act of three numbers. Miss Grooper is a bit different than the usual "single" women in her work and is a clever little lady. Her material is good and she knows how to put it over. The act went well.

The "Witch Dance," offered by Miss Lorraine, assisted by Miss Pearson, Francis and the chorus, was an excellent piece of work, beautifully staged. Miss Lorraine's portrayal of the witch was creditably done, she proving herself in this role a good character woman.

Florinetta also offered a graceful Egyptian dance near the close of this scene.

Solly Fields staged the "Dance of the Witch" and deserves credit for the excellent work he got out of the girls, as they all went through the series of dances without a flaw. Kahn gave him all the props and effects he needed to carry the scene out. It was a novelty.

The chorus was nicely costumed and the girls worked well in all the numbers.

A packed house witnessed the performance last Friday afternoon and seemed satisfied with all they saw. SID.

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HE LIKED BURLESQUE GIRL

The name of a girl in the "Military Maids" Company who signs herself "Tootsie" Le Roy, was brought up in court last week when Joseph Ferguson was being tried on a charge of burglary.

Ferguson had been sending Miss Le Roy various amounts of cash, her letters to him proved. He had stolen articles and, while on his last venture, in the tailer shop of David Kornbluth, in the Bronx, was caught by Detective Hegney. He was committed to Elmira.

PRIMA DONNA HAS PNEUMONIA

WASHINGTON, D. C., Feb. 24.—Grace Lewis, prima donna of the "Americans," is confined to her room in Baltimore with pneumonia and was unable to open with the company at the Lyceum Theatre here yesterday. Flo Owens, the soubrette of the company, was also suddenly taken ill during the matinee here yesterday and sent to her hotel.

REPLACES ESTHER HIGBEE

Elsie Meadows has been booked by Roehm and Richards with the Rose Sydell Show, to open in Jersey City next Saturday. She replaces Esther Higbee.

Miss Meadows has been in vaudeville the last two seasons. She was with Harry Hastings' Big Show three years ago and with the "Million Dollar Dolls" the season before that.

GETS WILKESBARRE HOUSE

WILKESBARRE, Pa., Feb. 20.—Louis Epstein, owner and manager of the Majestic Theatre, in Scranton, has taken over the lease of the Majestic, this city. He will book the attractions of the American Burlesque Circuit for a full week next season. The house is now playing the shows four days only.

"IT'S A BOY"

A nine-pound baby boy arrived at the home of Mr. and Mrs. Harold Carr (Gladys Parker) in Brooklyn last week. His name is Kenneth Francis Carr. Mrs. Carr was soubrette of the "Million Dollar Dolls" last season and the "Bostonians" the first part of this season. Carr is with the "Million Dollar Dolls."

MINSKY PUTS ON ACT

A one-act dramatic sketch called the "Dream" was staged at the National Winter Garden last week by Billy Minsky. Mae Kearns, Arthur Putnam and Mark Thompson appeared in it. It was given in conjunction with the regular performance.

McCAULEY HOLDING RAFFLE

Jim McCauley, stage manager of the Olympic, is holding a raffle for the orphans of St. Michael's Home, at Green Ridge, S. I. The prize will be a set of cut glass. McCauley holds one each year, this being the second.

WILL STAGE LONDON REVUES

Jimmie Lester, the London representative of Roehm and Richards, is making arrangements with several of the large cafe owners in London for American Revues. Will Roehm plans to sail for London about the middle of June to stage the first one.

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VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

FLATBUSH
(Last Half)

Belle and Eva started the show off nicely with their novel trampoline specialty. Both are capable performers in their particular lines and had no difficulty in holding the attention of the audience from the moment they stepped on the stage until they took their final bow.

Hazel Muller and company presented a singing and piano turn of real promise. Miss Muller has a deep contralto singing voice that shows evidences of careful training. Just at present the act needs plenty of work to give it the finish that audiences always look for in acts of this type. Miss Muller will undoubtedly be heard from in the larger houses before many weeks have passed.

Corcoran and Mack, two genuinely funny dancing comiques, struck a soft spot in the program and landed for a big hit. The boys have an act that they can take into the best of houses without worrying over their reception.

Helen Ray offered a one-act playlet by Tom Barry that contained but a single character. Miss Ray is an actress of ability and her histrionic talents are given ample scope for exploitation in the Barry sketch.

Billy Elliott, a black-faced comedian who sings like a grand opera star and delivers a monologue in an easy, carefree manner, was the applause hit of the show. Billy is there, and a big musical show seems to be just waiting for him. He has the goods.

Bobby O'Neill and company closed the vaudeville section with their musical skit. He is handling dialogue ever so much better than he did earlier in the season. His dancing scored as usual and the comedy of the act is now put over for real results. H. E.

MAJESTIC
(CHICAGO)

Reno and his comic Pantomime Cut-Ups opened the Majestic bill scoring to much laughter.

Holmes and Wells presented a neat and artistic bit of song and dance that seemed to make a decidedly good impression. Their offering is splendidly rendered.

James C. Morton, assisted by three others, found that he still had many friends here even if he was not able to work in old-time form. He seemed to suffer pain from an injury to his leg.

Lew Dockstader attired up many a good solid laugh with his political boss character. His remarks were bright and very timely.

Mlle. Nittajo must be credited with scoring a hit with her singing in French and English. On her first appearance here she found Chicago waiting with wide open arms.

Eddie Leonard and his minstrel troupe were everything in the program. While his present efforts do not compare favorably with his former ones, he is still the prime favorite among minstrels and he must acknowledge that Chicago treats him royally.

Wellington Cross offered some new songs and stories that found many patient listeners.

VICTORIA
(Last Half)

The principal feature of the Dix and Dixie act is the tight-rope work of Dix. Although they also sing and dance, the graceful, sure footed and interesting things done by Dix while he balances on a tight-rope earned the act honest and deserved plaudits.

Arnold and Taylor might appear to much better advantage if they eliminated the self-consciousness that pervades their work. This became particularly apparent when Taylor trilled a solo on the piano while Miss Arnold was off-stage. Good pianists rarely resort to the trill fashion of rendering a number, because at best, it is a sop to an audience. Besides, Taylor is not a good pianist. Miss Arnold does know how to sing a song, but there's something lacking in her manner of putting over a joke.

"Married Life" is a laughable playlet that might more appropriately be called "The Cynic Foiled," because it concerns the attempt of a cynic to prove that the young wife of his friend does not love her husband. There are three players in the cast, and for the most part their acting was poor. However, some of the lines are so pithy and the situations so funny, that even the poor acting could not prevent the thing from finding favor.

Tilyou and Ward, with their Rube talk and singing, dancing and tumbling, worked hard to establish themselves favorably, and in the light of the coldness with which the early part of their work was received, their finishing might be termed riotous. Their tumbling work was especially praiseworthy.

The Golden Troupe consists of eight male and female Russian singers and dancers. They disport themselves in true Slavonic fashion, wearing expensive costumes that are not inappropriate to the setting. Their work is interesting at all times and stamps them as performers of ability. M. L. A.

McVICKER'S
(Chicago)

Arondy Brothers opened McVicker's program with an exceptionally daring assortment of aerial and iron-jaw work which brought instantaneous applause.

Bayes and England, with singing, talking and dancing, netted slight returns for their endeavors.

Mack and Williams presented fast wooden shoe dancing that found appreciative admirers.

Jack and Timmy Wier bagged laughs through the earnest work of the black-face comedy.

H. Guy Woodward and company presented a comedy playlet that contained a dash of pathos. The skit was one of the most enjoyable seen here in years. The players are artists.

Joe Cook simply took the house by storm with his nutty antics and his many bits of vaudeville oddities. Riotous applause was his reward.

"Quakertown to Broadway" introduced a weak feminine lead that rather dampened the prospect of the offering. However, there were many who enjoyed the miniature musical play.

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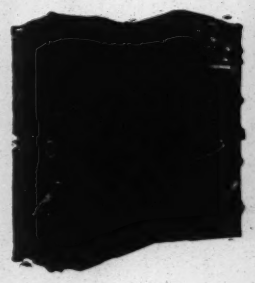

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